MUSICAL AMERICA

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NORTH CAROLINA FALLS IN LINE

Follows Action of Music Teachers' Conventions in New York State, Ohio, Minneapolis, California, and Leading Musical Clubs in Other States in Endorsing Propaganda for American Musical Independence — "Musical America's" Editor Again Carries His Crusade to the South with Stirring Address in Charlotte—Local Press Enthusiastically Supports Movement

CHARLOTTE, N. C., Nov. 28.—This beautiful and enterprising city has been alive, for several days, under ideal weather conditions, with the great convention of teachers, including music teachers, who have come from all parts of the State. Over two thousand registered at the Assembly Bureau, besides which, it is estimated that there were at least five or six hundred more present who did not register.

Before the various meetings took place, the teachers visited the many historical points of interest which this city affords, such as the tablet imbedded in what is known as "the Square," in the intersection of Trade and Tryon Streets, which marks the site of the signing of the Mecklenburg Declaration of Independence, on May 20, 1775, the first official action taken by the people of the Colonies toward freedom.

Here, also, is the residence of Mrs. Stonewall Jackson, the widow of the great Confederate Chieftain. It was here, too, that Lord Cornwallis had headquarters, and it was here that he named the people of Mecklenburg the "Hornets," and designated Charlotte as a "Hornets' Nest."

A very different scene was presented from that of old Colonial times, as the hundreds of teachers assembled at the various meeting places. They were divided into those interested in kindergarten, those interested in the primary schools, in the grammar grades, then there were the meeting places of the county superintendents, of the city superintendents, of the Association of High School Teachers, and, finally, there were the meetings of the Association of Music Teachers, of which Gustav Hagedorn, of Raleigh, is president; H. A. Shirley, of Winston-Salem, vice-president, and Martha A. Dowd, of Raleigh, is secretary.

Music Teachers' Best Convention

The convention of music teachers, which was pronounced by the Charlotte *Daily Observer* to be the best meeting in the history of the Association, began on Thursday morning, with a discussion as to the part of women's clubs in helping to standardize music in the State. This discussion was led by Mrs. Glascock and Mrs. Freese.

This was followed by an interesting paper read by Miss Pixley, on "The Possibilities of Music in a Preparatory School." The session closed with a round-table conference on "Harmony" led by Mr. Hagedorn; on "Voice" led by Miss Day; on "Organ," led by Mr. Zehm, and on "Piano Methods," led by Mr. Brawley.

On Thursday afternoon, in the place of Flaxington Harker, a very interesting discussion on "The Status of Church and Choir Music in North Carolina" was started by Harry J. Zehm, the organist of the Second Presbyterian Church.

Mr. Zehm in a clever and interesting address deplored "the ragtime tendency," as he called it, of some of the music prevalent in the churches, and suggested remedies.

In the discussion that followed, Mr. John C. Freund, the Editor of MUSICAL AMERICA, took part, and quoted Tali Esen Morgan, the leader of great choruses in oratorio as having said that he believed that the deterioration of music in many of the churches was due to the fact that the singing had been taken out of the mouths of the congregation and placed in the mouths of a paid choir.

Mr. Waldo S. Pratt, former president of the National Teachers' Association, and professor at the Theological Seminary of Hartford, Conn., spoke on the question of "Standardization."

Mr. Pratt's paper was a careful, able and dispassionate review of the entire situation. He went back to ancient times, and showed the various efforts which had been made in standardization, including those of the Pope, with regard to the re-introduction of Gregorian music.

He discussed the different attempts made in some of the States towards standardization by examination.

He appeared to be of the opinion that such evils as were at present complained of would, in time, under the forces now at work, be eradicated. He deprecated any attempt at legislation, on the ground that it would mean a union between music and politics, which could only have bad results, and would, therefore, be ultimately deplored.

Discussion of Registration Plan

On the motion of Mr. W. R. Brown, of Greensboro, Mr. Freund was called upon to give his views on the matter, which he did, much on the lines of those which he expressed at the Convention of Music Teachers of New York State, in Saratoga, last June, when he urged the adoption of a system of registration as being a step which could reasonably be taken, which would deprive the fakers of their opportunity to deceive the unwary, and which had a likelihood of being adopted by the New York State Legislature, which had referred the matter to the State Regents, who, he was reliably informed, were opposed to any legislation which would involve a system of examinations, but might favorably consider a system of registration.

On Friday morning the Association met again, to hear the reports of the various committees, which included the report of the Committee on Standardization of Music in Preparatory Schools, of which Mrs. W. J. Ferrell is chairman; also the report of the Committee on Sight Reading, of which Mr. G. W. Bryant is chairman.

After that the president made his an-

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Photo by Campbell Studios

GEORGE BARRERE

Distinguished French Musician Who Has Become a Significant Factor in Our Musical Life as Solo Flautist of the New York Symphony Orchestra and Founder of the Barrère Ensemble and Trio de Lutèce. (See page 6)

SAME OPERA CO. FOR BOSTON AND CHICAGO

Rumor Afloat That Henry Russell Will Direct Project Next Season in Both Cities—Plan to Be Similar in General Character to Chicago - Philadelphia Scheme

A WELL defined rumor was circulated in Boston and Chicago on Wednesday of this week to the effect that an agreement is being reached to provide Boston and Chicago with opera seasons of an equal number of weeks, next Winter, by a company which will be directed by Henry Russell.

The arrangement, it is understood, will be similar in general outline to the plan of the Chicago-Philadelphia company, which until this season operated in both cities with the same company, dividing its season into one period for each city.

No confirmation of the plan could be obtained as MUSICAL AMERICA went to press.

Russell in Boston Makes No Statement

Bureau of Musical America,
No. 120 Boylston Street,
Boston, November 29, 1914.

THE arrival of Henry Russell in Boston this morning has made the only ripple in the calm surface of a week of recitals and concerts. The question as to the future of the Boston Opera Company is discussed. Rumor has it that Mr. Jordan intends to go into opera neither this year nor next. The Boston Opera was discontinued this season, not particularly on account of the European tangle, but principally because, in view of financial conditions which may have appeared more serious to many in the early Fall than they do now, the boxholders and majority of the subscribers felt very short of funds.

On account of expenses incurred by the company in advance of August 1, Mr. Jordan will probably pay as much or nearly as much money to give up the season as he would have paid to put it through, and this leads many to believe that, if opera is resumed next season, it will be under different conditions. Mr. Jordan will undoubtedly use his influence toward perpetuating opera in this city, but it is questionable whether he will ever care to be personally involved as he has in the past. On the other hand, there are many in Boston besides Mr. Jordan who would be loath to see the end of "permanent" opera here. If Mr. Jordan should decide to keep out of opera-giving himself, it is probable that another arrangement will be reached whereby the financial and artistic responsibility for the season will be divided more equally among a board of directors.

The question of the contracts of singers already engaged is looming up. The contracts have a phrase which states that, in the event of war, the contractor is absolved from his agreement. It is possible, in the opinion of eminent lawyers, to make an issue of this. The singer would be able to prove that there was no war hereabouts, and that he or she was on the ground ready to fulfill all agreements. With characteristic generosity, Mr. Jordan has made every effort to assist the artists who have been inconvenienced by the unforeseen change of circumstances, and thus far no singer has actually put his contract to a test in the courts. If this should be done at any time, however, the Boston Opera Company would in all probability be forced to declare bankruptcy. As for Mr. Russell, he has made no statement regarding the future of the opera situation in Boston up to the time of writing.

OLIN DOWNES.

Entered at the Post Office at New York, N. Y., as mail matter of the Second Class

NORTH CAROLINA FALLS IN LINE

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nual address which was highly interesting and showed the progress made by the Association. He then appointed a nominating committee for officers for the ensuing year. Round-table conferences followed.

These included one on "Elementary Piano Methods," led by Mrs. W. J. Ferrell; one on "Violin Teaching," led by Miss Abbott; one on "Church Choirs," led by Mr. R. B. Owen; another on "History of Music," led by Mr. Lahser, and one on "Public School Music," led by Mr. W. R. Brown.

H. A. Shirley Elected President

On the afternoon of Friday, the annual business meeting took place. At this meeting the following officers were elected for the ensuing year: Mr. A. H. Shirley, of Winston-Salem, president; Mr. Harry J. Zehm, of Charlotte, vice-president, and Miss Martha A. Dowd, was re-elected secretary.

After this Mr. John C. Freund, the Editor of MUSICAL AMERICA, who had been invited as the special guest of the Association, was called upon to make his now notable address, on the subject of "The Musical Independence of the United States."

Mr. Freund, who on his appearance was received with hearty applause, paid special attention to the practical results which had already followed the general movement which is being started all over the country, towards a better appreciation of our own music teachers, singers, players and composers.

He deprecated the efforts of those who are endeavoring to misrepresent this movement as being an effort to "patronize" Americans and everything American in music, on the ground of nationality.

"Music," he said, "is an art, and nationality should, therefore, have no influence whatever. What was demanded was that we should rid ourselves of the absurd prejudice which has existed for years, against everything and everybody American in music, whether worthy or not, and in favor of everything and everybody foreign in music, whether worthy or not."

He showed the evil effects resulting from the patronage given to some foreign artists who have long passed their period of usefulness, yet were enabled to draw large sums from communities that could ill spare the money, and which were thus swept clean of their financial ability to support really worthy talent of their own.

Urges Support of Local Talent

Mr. Freund stated that a community could not consider itself musical or even cultured, if it simply supported outside talent, while it neglected its own talent, and especially its own music teachers.

At the conclusion of his address, which was often punctuated with applause, the following resolution was adopted by the Association:

Strong Resolutions Adopted

"Resolved that the N. C. M. T. A. hereby express its heartfelt thanks and appreciation for the message of inspiration brought by Mr. John C. Freund, Editor of MUSICAL AMERICA.

"May his unfailing, untiring efforts in behalf of the musical uplift of music, bring the results so ardently desired, and may the seed sowed in fertile soil prove abundant and plentiful.

"That the realization of his plans and ideals, is the wish and hope of the North Carolina Music Teachers' Association."

On Friday night Mr. Freund was entertained at dinner at the Selwyn Hotel, by President Hagedorn and a number of the musicians and music teachers who had come to attend the convention.

Ambitious Plans for Next Convention

At this dinner plans were presented by Mr. Freund for a notable expansion of the scope of the next annual convention. These plans included the giving of a timely series of concerts and recitals. These performances should include a practical demonstration of the high character of the work being done by musicians and teachers resident in the State, and also of the talent possessed by young students in the music schools of the State.

Local choruses should be started in all the leading cities of the State, which should meet in friendly rivalry at the annual convention.

One of the features of the musical events at the convention should be the presentation of compositions by American composers, especially of those in the State.

"Thus," said Mr. Freund, "one of the main purposes of the next convention would be to bring out the representative musical talent of North Carolina in such a worthy and dignified manner as would make the annual musical convention a State event and holiday."

In urging the adoption of these plans, Mr. Freund expressed his conviction that they would go far to bring music into the homes of the people, which would raise the tone of the social life, would encourage music teachers and music schools, and would greatly enlarge the demand for musical instruments.

Old Fiddlers' Convention

A curious and most interesting feature of the convention was that on Thanksgiving Day there arrived, from all parts of the Piedmont Section, fiddlers of the old school, who could execute old-time airs. Old Fiddlers' Convention has been held on Thanksgiving Day for years past, for the benefit of the Presbyterian Hospital.

The concert by the Old Fiddlers' was of the most interesting character, as showing the type of music which was common in former days. This was given by fiddlers, banjo players, buck-and-wing dancers and yodlers, and by orchestras composed of banjo, fiddle, piano, harp players and singers.

Colonel Walter R. Henry, famous as an artist with the violin and a lawyer of eloquence and high distinction, presided.

Comments of the Press

The press here gave Mr. Freund considerable attention.

The Charlotte *Daily Observer*, in an interview with him, of over a column, alluded to him as "one of the leading thinkers in this country along the lines of the progress and development of music in general, and the making of real music a thing understandable by the people, in particular."

The Charlotte *News*, in reviewing Mr. Freund's address said:

"He is a magnetic, forceful speaker, who not only has a message, but knows how to deliver it.

"About a year and a half ago," said the *Daily Observer* in a most appreciative review, "the musical world was startled by the announcement that Mr. Freund, the Editor of MUSICAL AMERICA, the most influential music paper in the country, had made what is now known as 'The Declaration of Musical Independence of America.' Mr. Freund spoke against the then prevalent tendency of the music students to study in Europe and neglecting our own really very capable teachers. His statements about the moral conditions to which the young students were often subject, raised a storm of protest, both in America and abroad. However, no statement which Mr. Freund made had to be retracted, and everywhere his message of Musical Independence has been received with the greatest enthusiasm."

"The address," continued the report of the *Observer*, "was given human interest by being interspersed by anecdotes of great artists. Allusion was made to the remarkable growth of the industrial side of music in America. The large auditorium of the Second Presbyterian Church was filled with an enthusiastic and attentive audience, which followed the inspired speaker throughout the entire message."

In another notice, the *Observer* said: "Probably no man's influence will be felt in the future as that exerted by Mr. Freund, in behalf of the recognition of American music, musicians and teachers."

AN AT-HOME GLIMPSE OF ENRICO CARUSO

Famous Tenor, Recalling the Days of Poverty in His Youth, Signs Autobiographical Article to Aid a Struggling Young Writer—The Object of Feminine Admiration at a Tender Age—Began Career in a Choir Stall



Enrico Caruso Stands at Attention for the Benefit of a Photographer During One of the Metropolitan's Tours. Left—Viafora's Impression of Mr. Caruso in One of His Favorite Rôles, "Canio" in "Pagliacci"

IN smoking jacket of green and slippers of brown, Enrico Caruso soliloquized and reminisced. The rich, brocaded couch of old rose was indeed a queer contrast to the tale he had to tell.

"Yes, I was once so poor," he said, "that I wore paper collars and cuffs which I made myself—so very poor that I made even my shirts! Very funny now, but not so then.

"I remember that I had a suit of clothes which, when I bought it, had the sad, somber look of black. Like all things, it was fickle and soon turned green! Ah, that was a discovery! 'What shall I do—Eh?' What did I do? I bought some—what you call it in English?

"Paint—dye?"

"Yes, dye, and once a week I dye it and press it. Ha! ha! That was a funny suit!

Started Singing at Eleven

"And all the time I sing—from eleven years. My father would cry, 'What an annoyance that boy is! Always making such a racket. It must stop.'

"You see, he did not believe in me. But my mother—she believed—she knew.

"I procured a church position when I was eleven, and kept it until I was twenty-three. Each Sunday my mother would go and with great pride listen to the remarks about her son, as the people left the church."

"And at that tender age were there no love affairs?"

Caruso puffed a few times at his cigarette and answered modestly:

"Oh, five or six girls—they fight about me, who should stand next to me in the choir—yes, five or six—but every boy has that."

"Written by Caruso"

One hears much of Caruso and his generous acts. I had a chance to get a glimpse of his goodness. A young writer entered and asked Mr. Caruso if he would sign an autobiographical article. He shook his head and said, "No, I cannot."

"Why not?" asked the aggressive young party, not losing hope.

"It is a long story."

"Tell it to me."

"Well, many times in the past have I signed articles. Some time ago I received from different friends many books—always the same book. It was entitled 'How to Sing, by Caruso,' and my personal signature was in the book.

That Book on Singing

"'This is very strange' I think to myself. I looked carefully and found the publisher is one of London. When I returned to London, I searched for the publisher. At last I found him. He knew nothing of the dishonest author or authoress. He said the book had been purchased from America. I departed.

"Suddenly a woman rushes over from Paris, a singing teacher, I believe, and begins suit against me and calls me a plage.'

"A what?"

"You not know what a plage is?"

"Oh—a plagiarist?"

"Exactly. She says that 'my' book is a copy of what she wrote and published ten years before. Well, I had other engagements and left London. Now when I return, I have to go to court and prove, yes, actually prove that I did not write that infamous book!"

An angry Caruso was not an awe-inspiring sight so the aggressive young thing assumed an air of innocence and answered assuringly, "But, Mr. Caruso, I am not that kind."

"No, I cannot give my signature."

The A. Y. T. still lingered. One could see that determination was her watchword.

An Ultimatum

"Shall I be frank? Well, it is this way—as this article stands, I get fifty dollars for it. With your signature I get two hundred and fifty dollars for it."

That was, to use an American expression, "some ultimatum," it was also a psychological moment—a few moments before he had been speaking of his former poverty. The heart of Caruso was touched.

"All right, I give you my signature," he replied in quiet desperation.

AVERY STRAKOSCH.

$1,200 Scholarship Gift to Oberlin Conservatory of Music

OBERLIN, O., Nov. 28.—In his annual report to the trustees, President King announces a gift from the Rev. Dr. and Mrs. David O. Mears, of Albany, N. Y., of $1,200 to establish the Helen Grinell Mears Scholarship for vocal instruction in the Oberlin Conservatory of Music. This is in memory of their daughter, who was graduated from Oberlin College in the class of 1908 and who pursued studies in the Conservatory during the four years of her course. President King also announces a gift of $300 by the class of 1914 toward a total gift of $1200 to be given by four other classes for the purchase of a peal of bells to be installed in the tower of Finney Memorial Chapel.

The Cologne Municipal Opera has suppressed all performances of Leoncavallo's "Pagliacci" because of the composer's "ingratitude and hostile sentiments towards Germany."

MUSICIAN MUST BE FINAL PEACE MISSIONARY, SAYS KREISLER

Soldier-Violinist Brings from the Front a Message to His Fellow Artists—Their Opportunity the Greatest to Bridge Over the Abysses of Hatred This War Will Leave Behind—Attitude Towards His Own Military Service—What the War's Effect Will Be Upon American Music



—*Photo copyright, 1913, by Aimé Dupont*

Fritz Kreisler—One of the Violinist's Most Recent Portraits



The Warrior-Violinist and His Wife in Her Uniform as Red Cross Nurse. The picture was "snapped" before Kreisler left for the front



Lieutenant Kreisler in the Field. The picture was taken by a captive Russian officer the day before Kreisler was wounded

"TO bridge over the abysses of hatred and racial animosity that this war will leave behind it; to make the peace that will come and that otherwise might be but a shallow pretence, a real and a deep and lasting peace—that must be the mission of the artist, and particularly the musical artist, when this war is ended."

And that is the message that Fritz Kreisler brings to his fellow artists from the front of battle. Fine soldier that he is, intense patriot that he is, the great Austrian violinist in the larger sense is a citizen of the world, and upon his spirit of broad humanity this war in which he himself has fought has left no scars. His first thought now is for what will come after.

"It is to the artist that we must look, first of all, I think, as the true diplomat, the true missionary of peace, and in that service that will come to us it is my great hope to do my part. I cannot feel any real, any personal hatreds as a result of this war. The situation of the artist whose career has been made in many lands is peculiar in this instance. In my own case—my devotion to my own land, I think that is known. It is the one great thing with me; it is so with every Austrian. Yet I have so many friends in France, in Belgium, in England, in Russia! How could I change in my feeling toward them! How could any personal enmity enter in!

"And so it is that I think that those of us who have had the peculiar opportunity of the artist like myself will have a peculiar duty to perform. Can you not imagine, for instance, a concert by the Belgian Ysaye in Vienna after this war? Ysaye playing a Bach concerto? How they would rise to him! What a message he would have for them! What balm!

"We must all live together after this war. Whatever happens and whatever one's personal attitude on the political or other questions involved, could anyone, for instance, think for a moment that a magnificent nation like Austria could cease to have its great destiny in the world! And the links in the chain of the friendship of nations that we must all hope for—is it not the great artist like Ysaye who can weld them most firmly together?"

That Death Rumor

But a short month or two ago—in mid-September, to be exact—the report came to this country that Kreisler had been killed in action. He was reminded the other day of the distress this rumor had spread abroad in America—how it was said repeatedly that, whatever the justice of one cause or the other in this war, it was not worth the life of this one man.

"But," he protested, "I am ashamed, I am ashamed that this is so. Why should I be so singled out? How was I different from so many others? At my side in the trenches there fought men of equal rank in the arts. There were famous sculptors, famous painters, famous men of letters, all as well known—perhaps not in this country but at home—and all as high in their professions as I in mine. And how were we doing more than the average citizen was doing? Their lives were as precious to them; their lives belonged just as ours did to our country. How could they regard us if we did not do our equal duty?

"Seeking service with the army with us all was as natural as breathing. No one thought that anything else was possible. I have known of men who have committed suicide because, for one reason or another, they were not allowed to enlist.

"Do not mistake us in Austria. It is a land of many races, I know. But we are all united, absolutely united, in our firm faith and desire to serve the Fatherland. Towards our enemies the attitude in the main is impersonal, with Servia excepted. 'Carmen,' for instance, is still listened to in Vienna with as great pleasure as ever. But the Servians—they killed our Archduke; they plotted against the integrity of the Empire. Is it not natural that there should be bitterness?"

Breadth of View

Judging by the attitude of Mr. Kreisler, it is those who have been nearest the struggle who regard it in all its aspects with the greatest breadth of view. All the pettinesses of passion and prejudice it has engendered seem to have passed him by. Never has the writer talked even with an American who has exhibited a stronger compassion, a more comprehensive sympathy toward the sufferers from the wretched errors that brought it all about. The subject of alleged "atrocities" came up.

"If there have been 'atrocities,'" said Mr. Kreisler, "they cannot be traced to responsible men on either side. I saw none in the fighting between Austrians and Russians. Of course in times like this there is the rabble of hangers-on that cannot always be kept in check. But it is just as it might be in border warfare in this country. The shameful act of a few irresponsible men should not and could not rest as a stain upon an entire nation.

"As to the actual service in the field, it is the waiting in the trenches that is hard. One stands for hours, waiting, just waiting. Perhaps a comrade at one's side is killed by a piece of shrapnel. There is nothing to do but wait. One's own turn may come next. One has simply to wait. The hardest duty of the officer is not to urge the men into battle, but to keep them from rushing from the trenches and charging the enemy before it is yet time. The actual hand-to-hand encounter is a positive relief.

"How did the rumor that I had been fatally injured originate? I suppose it was in this way. I was lying on the ground with the other wounded after the battle of Lemberg. The surgeon had just given us a hasty examination, and after he had passed an officer, pointing to me, said, 'Do you know who that is? That is Kreisler, the artist.' 'Poor fellow,' said the surgeon, 'he has not a chance; he is mortally wounded.' But the surgeon thought that the officer had pointed out not myself, but the man lying next to me, who was in fact mortally hurt."

A Cossack's Fateful Destiny

The story of how Kreisler received his wound has been told and retold many times since his arrival in New York a week ago. Upon the fraction of a second depended the life of the man whom nearly every musician and music-lover, except Fritz Kreisler, considers the world's greatest living violinist. What a destiny was that unknown Cossack's! By losing in that desperate hand-to-hand fight for life he gave back to the world—Fritz Kreisler! Could he have freed his sword from his trappings as he fell from his horse his own life would have been saved. But he was just that fraction of a second too late and as the two men closed the already wounded soldier in the trench succeeded in getting his revolver into action and shot true to the mark.

It is not at all likely that Lieutenant Kreisler will return to the service with the Grazer Jaeger Regiment in this war. The authorities have declared him permanently incapacitated so far as military duty is concerned. He still limps painfully from the wound made by the thrust of the Cossack's lance. He is pale and a trifle wan from the effects of his long illness. To his brave American wife, who served with the Austrian army as a Red Cross nurse, he attributes the rapidity of his convalesence. Mrs. Kreisler was doing hospital service in Vienna and had not heard from her husband in weeks when she learned that he was in a hospital not far from the one in which she was working. "It was her untiring devotion and unceasing affection," says Mr. Kreisler, "that brought me back to a life that for a time, with the pain that seemed endless, was hardly worth the living."

Effect on American Music

What effect will the war have upon American musical progress? There was the inevitable question.

"I think," said Mr. Kreisler, "it will serve to bring America to a realization of her own resources—richer probably than America herself has ever dreamed of as possible."

The violinist comes to us this year virtually a poor man. As the owner of factories and other property destroyed during the war in various parts of Austria, he has lost practically all of the fortune he had invested in his native land. However, that is the least of his worries in connection with this war.

Mr. Kreisler will begin his tour next week, and it is not difficult to imagine the reception that will be his whenever he appears upon the American concert platform. With the thrill that always goes out to the supreme artist, to a great soul finding expression in music, there will be added the admiration that belongs to the sturdy patriot, the tried and gallant soldier. And, more than all, the thought:

Thank God for Fritz Kreisler, a MAN!

RICHARD M. LARNED, JR.

By FRITZ KREISLER:

TO bridge over the abysses of hatred that this war will leave behind it—that must be the mission of the artist.

In the chain of international friendship that we must all hope for, is it not the great artist like Ysaye who can weld the links most firmly together?

I think the war will serve to bring America to a realization of her own musical resources—richer probably than America herself has ever dreamed of as possible.

Novel "Moments Musicales" with Opera Stars as Patrons

Under the patronage of Caruso, Amato, Bori and a number of other Metropolitan Opera stars a weekly series of "Moments Musicales avec Danses Modernes et Classiques" will be inaugurated on December 11, in the ballroom of the Waldorf-Astoria. The programs will be in three parts, the first of which will be devoted to music, and the other parts to classic and general dancing. Some of the Metropolitan favorites will figure on the programs. The project is under the management of Ottokar Bartik, Metropolitan ballet master.

A PROFOUNDLY MOVING "PARSIFAL" AT METROPOLITAN

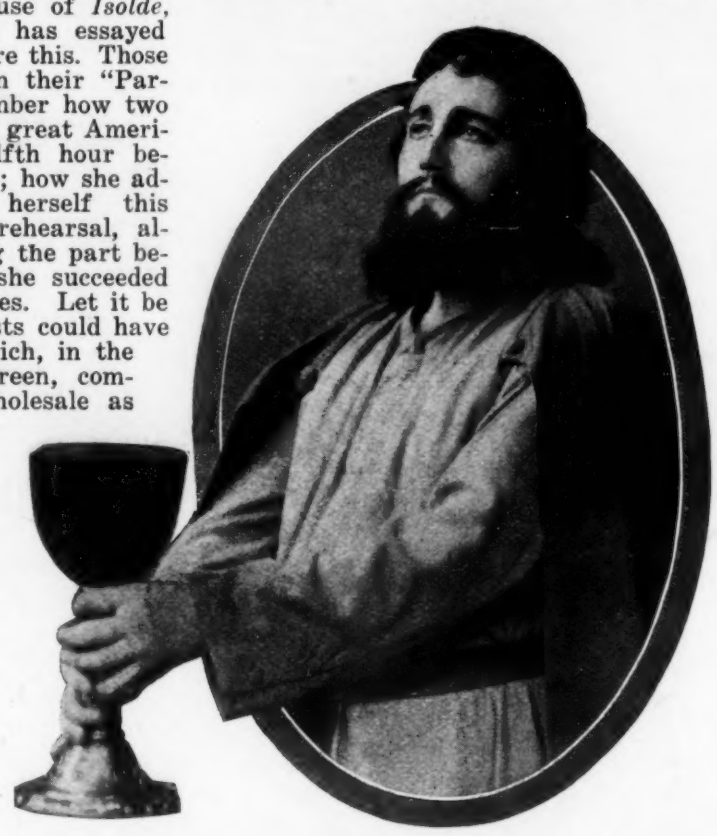
Thanksgiving Day Audience Witnesses an Unusually Uplifting Performance—Sembach Impressive in His First New York Appearance in Title Rôle—An Exalted Impersonation of "Amfortas" by Whitehill and of "Kundry" by Mme. Matzenauer—New Belgian Soprano Heard in "Boris"

"PARSIFAL" is now as thoroughly established a Thanksgiving institution in this city as the "Messiah" is a Christmas one. As a rule the performances have been of a quality to inspire thanksgiving, and the one given on Thursday afternoon of last week upheld this tradition. It was heard by a large audience which eagerly seized upon the one opportunity after the second act for applause, though there were desultory attempts at open enthusiasm after the first and third. Must there always be some who cannot remember that noisy demonstrations after these unutterably solemn episodes are out of place?

On the whole it was a profoundly beautiful and moving performance. The atmosphere and spirit of the sublime work were upliftingly set forth. Projected upon the background of present circumstances the inner significance of this drama assumes a transcendent splendor, and it was seemingly upon the basis of this fact that the work was interpreted and heard last week.

Three of the principal rôles were placed in other hands than those familiar ones that have long tended them. Mme. Matzenauer was the *Kundry* in place of the incomparable Mme. Fremstad; Clarence Whitehill, the American baritone, returned after some four years' absence from the Metropolitan, in the rôle of *Amfortas*, and a newcomer from Germany, Johannes Sembach, was *Parsifal*.

Possibly the most arduous burden fell upon the shoulders of Mme. Matzenauer, for to succeed the ever-to-be-regretted Fremstad in any of those rôles in which she stood peerless is a task weighted with a bitter handicap. The noted contralto (or must she now be permanently known as a soprano because of *Isolde*, *Brünnhilde* and *Kundry?*) has essayed *Parsifal's* temptress once ere this. Those who have been constant in their "Parsifal" devotions will remember how two years ago she replaced her great American colleague at the twelfth hour because of the latter's illness; how she adventurously took upon herself this weighty duty without a rehearsal, although she had never sung the part before, and how admirably she succeeded in the face of such obstacles. Let it be said at once that few artists could have put forth a conception which, in the face of memories still green, commanded admiration as wholesale as did Mme. Matzenauer's last week. While the dark timbre of her voice may not be that for which this rôle calls, her delivery of the music was otherwise ravishing from first to last. That her characterization is commanding is likewise not to be denied. In the second act it is an impersonation of such sweep, force and authority that even the comparative disadvantage of her physical amplitude may be overlooked. Her wooing has about it something grandly regal. She slights no detail of dramatic suggestion in the opening act. Only in her penitent *Kundry* of the third does she fail of conviction. The repeated embracements of *Parsifal* savor of a familiarity that is incompatible with the utter humility of the chastened *Kundry* and the ineffable respect she bears the knight enlightened and exalted through suffering. But possibly in time Mme. Matzenauer will amend this defect.



Clarence Whitehill, the American Baritone, as "Amfortas" in "Parsifal," in Which He Effected His Return, After Several Years' Absence, to the Metropolitan Company

Début of Sembach

The new tenor, Mr. Sembach, was very warmly greeted; and with good reason. As a singer he cannot be said to have greatly distinguished himself. His voice betrays many signs of hard usage and of wear, though he is still a young man. His use of the open tone is constant, with the result of colorlessness. But Mr. Sembach makes up greatly for his want of vocal sensuousness by the intelligence of his delivery, his impeccable enunciation, and the emotional directness of his treatment of each phrase. In appearance he is the most satisfactory *Parsifal* seen here in years, and as an actor he is truly distinguished. It was a subtle, persuasive and carefully shaded presentment of the character that he offered, a finely wrought portraiture of a spiritual evolution, consistent and steadily cumulative. Mr. Sembach will undoubtedly prove a valuable acquisition.

As for Clarence Whitehill—whose connection with the Metropolitan ought never to have been broken—his is the greatest *Amfortas* ever heard in this city. His singing remains excellent, and in point of dramatic treatment he invests the rôle with a breadth and a trenchant poignancy of effect that surpasses even the achievements of Van Rooy and John Forsell. Mr. Whitehill would be a great artist did he sing nothing but this rôle.

Carl Braun was a most lovable *Gurnemanz*, and Mr. Goritz's *Klingsor* as inimitable as ever. The choruses were finely sung, notably the adorable *Flower Maiden* ensembles. Mr. Hertz read the score with enormous effectiveness, though there were some rough edges on the orchestra's playing.

"Carmen" Repeated

"Carmen" seems destined to be the sensation of the season. The second hearing of this greatest of French operas on Friday evening of last week attracted a crowd equal in dimensions and enthusiasm to that of the preceding week—a most eloquent fact in these days of small attendance. As was to be expected, the performance moved more surely than at the première, and Miss Farrar, unhampered by nervousness, presented a *Carmen* already highly significant in its inherent potentialities. With a single possible exception no *Carmen* since Calvé's has approached Miss Farrar's in consistency of development and picturesqueness of imagination. It will achieve greatness when it evolves further.

For the first time Miss Bori was heard here as *Micaela*. She was not in her best voice, but her manner and appearance were charming, and by dint of several effective details she individualized the rôle. Mr. Whitehill, somewhat fatigued by his labors in "Parsifal" the day before, sang *Escamillo*. He conveyed no Spanish illusions, but enacted the part with sincerity and an unaffected virility. Caruso has been in better voice this season than he was on this occasion. At all events, *Don José* is not his happiest part, and his groans and windy sighs are pitifully inept as demonstrations of emotion.

Large Audience for "Boris"

With the exception of the "Carmen" audience, the largest gathering of the week was that which last Saturday afternoon heard the season's first "Boris Godounow." Fears have been expressed at one time or another that Moussorgsky's stupendous drama was not maintaining its hold on the popular affection, which fact, if true, should not militate against its permanent retention in the répertoire. "Boris" is a classic and whatever the fluctuations of popular taste, it should be treated as such. A small audience should mean as little in this connection as a small one at "Götterdämmerung."

Happily those who come under the spell of this Russian masterwork speedily acknowledge its power, and so there was enthusiasm aplenty last Saturday. The performance was up to the usual standard, which is saying much, considering that this tragedy is the greatest Metropolitan achievement of years.

Honors went, as usual, to Mr. Didur's *Boris*, to the choristers and to Mr. Toscanini's marvelous reading of this vast, elemental and teemingly fecund score. Mr. Didur has somewhat repressed his agonized outburst in the hallucination scene. Mr. Althouse's *Dimitri* was excellent save for some forced upper tones, and the highest praise is due Messrs. de Segurola, Rothier and Bada. Mme. Ober was superbly imperious and impassioned as *Marina*, and Mmes. Sparkes and Duchène did well in their customary rôles of *Xenia* and the *Nurse*.

A new Belgian soprano, Raymonde Delaunnois, made her début as *Theodore*. She is a beautiful woman and proved herself a consummate artist by the telling details with which she invested this small part. But, though her voice seemed pleasing, judgment as to its qualities must be reserved until she has been heard in a rôle allowing her greater opportunities for sustained singing. Sophie Braslau replaced Mme. Maubourg as the *Innkeeper*, and though nervousness caused her to make heavy work of the charming folk song at the opening of the second act, she acquitted herself satisfactorily thereafter.

Strong "Gioconda" Cast

"Gioconda" held the boards for the first time this season at the Wednesday evening performance of last week and kept the big audience in its seats until the final "Addio" of Destinn, Ober and Caruso. The famous tenor's performance was uneven. In the second act his "Cielo e mar," although protractedly applauded, was not sung with his wonted smoothness, and in the love scene with Mme. Ober he treated the hearers more than once to the unusual spectacle of a Caruso who sagged below pitch. The remainder of the opera found him once more at his best.

Emmy Destinn sang the title rôle with loveliness of tone, and Margarete Ober set forth the womanliness of *Laura* with her accustomed skill. Pasquale Amato was revealed in one of his most effective rôles as *Barnaba*, and he repeated his former triumphs both in vocal splendor and the sinister power of his acting. Mme. Duchène and Señor de Segurola repeated their excellent characterizations, and Giorgio Polacco was an inspiration at the conductor's desk.

"La Traviata" drew less than a capacity house on Thanksgiving night. Frieda Hempel's *Violetta* showed her art in its utmost versatility—as a facile coloratura in the first act and as a lyric soprano of deep dramatic expression in the other two. Her performance was a continuous delight. Pasquale Amato aroused an ovation with the refined vocalism of his "Di Provenza," and the applause continued for some two minutes. His *Germont* was an impersonation of distinction. Mr. Polacco again presided admirably over the ensemble.

Luca Botta continued his good work in his second performance at the Metropolitan as *Alfredo*. Increasingly throughout the evening he confirmed the good impression that he had made as *Rodolfo*, his singing being always artistic and his deportment ingratiating.

Season's First "Butterfly"

"Madama Butterfly's" fascinations were exercised upon a receptive audience last Monday evening. It was the first performance of the work this season and, although the "standing army" was smaller than usual at this opera, there were no vacant seats observable.

Seldom have the lush melodies of Puccini been listened to with greater evident pleasure than on this occasion. Miss Farrar made *Cio-Cio-San's* grievous history seem even more grievous with the beautiful sincerity of her acting, and her voice was in its best estate. Mr. Martinelli, too, was in fine vocal form, and the straightforwardness of his acting was pleasant to contemplate. Mr. Scotti's manly *Sharpless* has often been praised before and deserves praise in equal measure now. Mme. Fornia was an efficient *Suzuki*. Mr. Toscanini conducted, and the score fairly glowed with beauty at his hands. There was one newcomer in the cast, seven-year-old William Small, son of one of the box-office staff at the Metropolitan, who made his début as *Trouble*.

Isidora Duncan Arrives

Isidora Duncan, the classic dancer, arrived in New York from Paris on the *Franconia*, November 24. She hopes to raise funds for the children of poor artists in Paris who have been robbed of their livelihood by the war.

Enrico Caruso has made a cartoon of himself as *Don José* in the first act of "Carmen" which is to be auctioned off and the money turned over to the American society organized for the relief of Belgian war sufferers.

METROPOLITAN OPERA CALENDAR

WEDNESDAY Evening, December 2, Strauss's "Der Rosenkavalier." Mmes. Ober, Hempel, Schumann, Mattfeld, Curtis, Braslau, Cox; Messrs. Goritz, Weil, Althouse, Ruysdael, Schlegel, Reiss. Conductor, Mr. Hertz.

Thursday Evening, December 3, Wagner's "Tristan und Isolde." Mmes. Gadski, Matzenauer; Messrs. Urlus, Weil, Braun. Conductor, Mr. Toscanini.

Friday Evening, December 4, Puccini's "Tosca." Miss Farrar; Messrs. Martinelli, Scotti. Conductor, Mr. Toscanini.

Saturday Afternoon, December 5, Mascagni's "Cavalleria Rusticana." Mmes. Destinn, Duchène, Mattfeld; Messrs. Botta, Tegani. Leoncavallo's "I Pagliacci." Miss Bori; Messrs. Caruso, Amato, Tegani. Conductor, Mr. Polacco.

Monday Evening, Decmeber 7, Bizet's "Carmen." Miss Farrar, Mmes. Bori, Braslau, Garrison; Messrs. Caruso, Amato, Rothier, Reiss, Bada, Defrère. Conductor, Mr. Toscanini.

Wednesday Evening, December 9, Puccini's "La Bohème." Mmes. Alda, Schumann; Messrs. Botta, Scotti, Tegani, De Segurola. Conductor, Mr. Polacco.

Thursday Evening, December 10, Mozart's "The Magic Flute." Mmes. Destinn, Hempel, Schumann; Messrs. Sembach (first time here as "Tamino"), Goritz, Braun, Reiss, Schlegel. Conductor, Mr. Hertz.

Friday Evening, December 11, Wagners "Die Walküre." Mmes. Matzenauer, Gadski, Ober; Messrs. Urlus, Braun, Ruysdael. Conductor, Mr. Hertz.

Saturday Afternoon, December 12, Puccini's "Madama Butterfly." Miss Farrar, Mme. Fornia; Messrs. Martinelli, Scotti. Conductor, Mr. Toscanini.

Saturday Evening, December 12. Verdi's "Aïda" (benefit of Italian Hospital). Mmes. Destinn, Ober, Sparkes; Messrs. Caruso, Amato, Didur. Conductor, Mr. Polacco.

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RECORD CARGO ON OPERATIC "NOAH'S ARK"



Giulio Gatti-Casazza, Metropolitan General Manager, and the Remarkable Aggregation of Operatic Personages on Board the "Canopic," Which Brought the Company Back from the War Zone

AN operatic "Noah's Ark" was the appellation given to the *Canopic* when that English ship was chartered to bring Giulio Gatti-Casazza and his Metropolitan cohorts back to America. The passenger list of this latter-day ark differed in homogeneity, however, from that of the old Biblical story, as Noah shipped on board all manner of living things, whereas Mr. Gatti's entourage was composed almost entirely of song birds, and a record cargo it was! A passenger from without the opera ranks was Arrigo Serato, the violinist.

This remarkable cargo was photographed, as seen above, by Giulio Setti, the able chorus master of the Metropolitan. Included are the following: No. 1, Jacques Urlus; No. 2, Adamo Didur; No. 3, Mme. Raymonde Delaunnois; No. 4, Alfred Seligsberg, counsel for the Metropolitan; No. 5, Giulio Rossi; No. 6, Rosina Galli; No. 7, F. C. Coppicus, general secretary; No. 8, Mr. Boninsegna; No. 9, Paolo Ananian; No. 10, Capt. Kent of the *Canopic;* No. 11, Gino Nastrucci, concertmaster; No. 12, Riccardo Tegani; No. 13, Enrico Caruso; No. 14, Giulio Gatti-Casazza, general manager; No. 15, Mario Marchesi, prompter; No. 16, Richard Hageman; No. 17, Lucrezia Bori; No. 18, Frieda Hempel; No. 19, Arturo Toscanini; No. 20, Gaetano Scognamillo; No. 21, Vincenzo Reschiglian; No. 22, Giorgio Polacco; No. 23, Elizabeth Schuman; No. 24, Geraldine Farrar; No. 25, Gennaro Papi, assistant conductor; No. 26, Angelo Bada; No. 27, Arrigo Serato; No. 28, Rosina Van Dyck; No. 29, Luca Botta; No. 30, Francesco Romei, assistant conductor.

MME. ALDA ATTRACTS THRONG TO RECITAL

Operatic Soprano's Popularity Again Shown at Carnegie Hall Appearance

Frances Alda's vogue on the concert platform has during the past three or four years grown to outrival her prestige in opera. Certainly the Metropolitan soprano must be credited with a popularity in the concert hall comparable with that of Gadski, Schumann-Heink and other recitalists who have at some time or other held operatic affiliations. There was consequently a brilliant and artistically representative audience in Carnegie Hall last Tuesday afternoon when she gave her annual New York recital. She was most cordially applauded and showered with floral gifts. Her program follows:

My Lovely Celia, Munro; The Plague of Love, Dr. Arne; Polly Willis, Dr. Arne; Nel Cor Più, Paisiello; M'ha preso alla sua ragna, Paradies; Liebeslied, Dvorak; Tausend Sterne, Blech; Schlaflied, Moszkowski; Spinnlied, Moniuszko; Les Cloches, Debussy; Mélodie Arabe (first time), Borodine; A des Oiseaux, Hüe; J'ai pleuré en rêve, Hüe; Fleur Jetée, Fauré; O Bocca Dolorosa (first time), Sibella; Impressione (first time), Sibella; I Came with a Song (first time), La Forge; In Pride of May (first time), La Forge; An Open Secret, Woodman.

In fair vocal shape, Mme. Alda delivered herself of this interesting list in a fashion that has become pleasantly familiar to local music lovers. Her style and methods of interpretation have grace, facility and charm if no great depth. She pleased most emphatically in the old English songs, in those of Blech and Moszkowski, in Hüe's "J'ai pleuré en rêve" and Grieg's "Lauf der Welt," which she added as encore. It was, in most particulars, a highly enjoyable recital, and to its success the perfect accompaniments of Frank La Forge contributed not a little. H. F. P.

Didur Singing in New York—Reported an Austrian Prisoner

Although Adamo Didur, the basso, has been in New York with the Metropolitan Opera Company ever since the season started, a Cracow newspaper which, according to an Associated Press despatch from Petrograd, was found in one of the Austrian trenches, said on November 19 that Didur was a Russian prisoner of the Austrian military authorities in Cracow. The despatch adds that Didur "is soon to be brought before a military court according to this newspaper, on charges which involve an infraction of the military regulations."

NEW YORK WELCOME FOR MME. SAMAROFF

Pianist's Return An Occasion for Rejoicing—An Inspiring MacDowell Performance

A hearty welcome was given Mme. Olga Samaroff at her recital at Carnegie Hall, New York, on Saturday afternoon, November 29. This popular American pianist had not been heard here in several years and her return was the occasion of rejoicing on the part of many music lovers.

Mme. Samaroff is one of those pianists who avoid beaten paths. She placed Edward MacDowell's fine Sonata "Eroica" on her program last week and gave it an inspiring performance, which revealed to many the beauties of a neglected work—neglected in this country, at any rate. She caught the emotional fullness of MacDowell's themes and made them resplendent.

Rarely warm and full-blooded, too, was her playing of Beethoven's Sonata, Op. 31, No. 2. She made it plastic and avoided successfully the academic manner in which it is so often presented. Her technic is notably sure and brilliant and there were many opportunities to admire it. But it is her tone, of the singing variety, that will win her admirers wherever she plays. An artist to whom tone means emotional pianism, is this woman, who betrays nothing of the feminine pianist in her playing. Her Chopin, the D Flat Nocturne, played with true *rubato;* the F Major and D Minor Preludes, the D Flat Major Waltz, Liszt's settings of Chopin's songs, "Meine Freuden" and "Bacchanale," the last named a thrilling mazurka; Schubert's "Soirée de Vienne" and Liszt's own Fifteenth Hungarian Rhapsody gave further proof of her eminence as a piano virtuoso of the higher type.

In an old Italian group, a Graun Presto, Benda Largo and a Martini Gigue, the last named played with bewitching deftness and redemanded, there was present a full appreciation of the spirit of the harpsichord, for which they were composed. There were extras at the close of the concert. A. W. K.

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George Barrère as Defender of the Cause of American Music

Founder of Unique Wood-wind Ensemble and Trio de Lutèce, Tells How He Combats Sarcastic Well-wishers of His Campaign—Described as Having "the Particular Balance of Temperament and Intellect which is the Greatness of France"

THE cause of American music has no more staunch supporter than George Barrère, who, as the founder of the Barrère Ensemble, the Trio de Lutèce and for years as the solo flautist of the New York Symphony Orchestra, has won a distinguished place in our musical life.

Speaking of the recent concert which The Barrère Ensemble gave jointly with David Bispham, he says: "Many important American musicians have asked me why I had arranged an all-American program, inferring that it was presumably either to display neutrality or frankly as an advertising scheme. One eminent gentleman well known to you all went so far as to say that he pitied me, and sarcastically wished me 'Good Luck.'

"I thank him for these good wishes, but declare emphatically that I do not need them. If we (The Barrère Ensemble) perform American music, it is not for the sake of neutrality—there is no such thing in music—nor in order to gain a popularity otherwise unattainable; it is not even to show any partiality or nationalism; it is only to take a step, modest though it be, in the general forward movement which spells progress in art.

"I am young and I believe in youth, I believe that there is much in music still to be discovered, and while it is the undeniable privilege of any individual either to like or dislike a composition, I consider it always an artistic duty to encourage an effort made in earnest, and the American composers are in earnest. They come to me, I am happy to say, quite a few of them, with material both worthy and sincere.

"But in the last analysis it is my opinion that players are but inadequate judges, the real judge is the public. Individuals may make blunders and then stubbornly stick to them, even the public is sometimes mistaken, but where the beauty and truth of real art exists, it will inevitably climb over prejudice, cabal and controversy. One might cite numberless instances as cases in point; take 'Faust,' or 'Carmen,' or even the quite recent 'Après Midi d'un Faune' by Debussy, all drowned under a storm of protest at their first hearings, yet each has come into its own.

"The essential thing is to make our American public understand that the fate of the American composer depends upon it, to make it realize that it can be either as good or as bad as those foreign audiences which decried Gounod and Bizet and Debussy, only to acclaim them later.

"I myself shall do my utmost to give the prophet honor in his own country. After all is it not the best return I could make to that generous American public which has so splendidly supported my efforts?"

One of the distinguished gentlemen of the American press once wrote of George Barrère that he "has that particular balance of temperament and intellect which is the greatness of France." This is illuminating, for this indeed is Barrère—temperament and intellect in its widest extremes.

"At an Early Age"

A biography would demand that it be related that Barrère was born in Bordeaux in 1878, migrating with his family at an early age to Paris; the age so early that he can quite justly be regarded as a Parisian, a fact which his appearance instantly conveys. That he ran away from home when still at an early age to become a clown (this part usually deleted by the censor), that he was duly hunted for, found and taken back to the bosom of his family and put to the developing of his tonal artistry in place of his super-normal sense of humor, which has nevertheless thriven admirably. All this and the details of his youthful graduation at the Paris Conservatoire as first medallist, subsequent rise and recognition in the French capital, which led to his being decorated by the government, are "The morning and evening of the first day." It was a new day which dawned for this active and energetic enthusiast when Walter Damrosch brought him to this country to occupy the solo flute desk in the New York Symphony Orchestra some ten years ago. Ultra French, he has yet extraordinary adaptability, and has during his residence in this country become decidedly American in his tastes.

Barrère has given to this country two organizations, both of which command his active participation. One of them is The Barrère Ensemble of Wind Instruments, patterned after a similar organization composed of flutes, oboes, clarinets, horns and bassoons, which he founded and conducted in Paris, and which the French State has subsidized. The Barrère Ensemble from its modest experimental beginning five years ago has become one of the most highly indorsed and active organizations in the country, being this season scheduled for a transcontinental tour which for extent is signal in the history of chamber music.

The Trio de Lutèce, which numbers beside Mr. Barrère, flute, Paul Kéfer, 'cello, and during the absence of Carlos Salzedo in the French army, Salvatore de Stefano, harp, is practically speaking another of Barrère's enterprises, which, like The Barrère Ensemble, has met with instant and altogether unprecedented success.

New Fox-Buonamici Concert Hall Opened

BOSTON, Nov. 25.—The recently completed concert hall of the Fox-Buonamici School of Pianoforte Playing in Wesleyan Hall, Copley Square, was officially opened last evening when Harrison Potter, of the faculty, played a pianoforte program, including compositions by Beethoven, Chopin, Brahms, MacDowell, Scott and Liszt. The audience was large and freely expressed its appreciation of Mr. Potter's artistic performance. W. H. L.

LEAGUE INTRODUCES SOME NEW ARTISTS

Aeolian Hall Audience Hears Work of Talented Young Musicians

The Music League put about a half dozen of its protégés through their paces in Æolian Hall last Tuesday at the first of a series of subscription concerts which are to be given there for such purposes. Tickets for these affairs are costly commodities, and so the sponsors of the organization may well have felt gratified over the attendance; those willing to disburse three dollars for the privilege of applauding the efforts of talent as yet relatively unhonored are none too frequently in evidence. At all events they received their money's worth in quantity last Tuesday, for the organist, harpist, violinist and vocalists enlisted for the occasion were liberal in their donations. These functionaries were in respective order Pietro A. Yon, Salvatore de Stefano, Nikolai Sokoloff, Robert Gottschalk (tenor), Miss Challet-Balme (soprano), Greta Torpadie (soprano), and Einar Linden (tenor). Upon the shoulders of the last named pair fell the burden of a French operetta called "Mam'zelle Mariette," which, being the *pièce de résistance* of the evening, was retained for the close.

Little need be written at this juncture of Mr. Yon or Mr. Sokoloff, both of whom are artists of recognized standing. The gifted organist played works by Pagella and himself, and Mr. Sokoloff gave a movement from Bruch's D Minor Violin Concerto. For the rest there were uneven disclosures of talent. Mr. Gottschalk disclosed a good voice and a faulty method, and Miss Challet-Balme is not yet ripe for public appearances. Mr. de Stefano played his harp with unsurpassable earnestness and was very sincerely applauded. Miss Torpadi revealed a pleasant voice, natural charm and stage instinct in the amusing operetta in which she was effectively seconded by Mr. Linden, who is a good tenor and has been connected with the Dippel Opera Company. H. F. P.



SCOTTI AS SCARPIA IN "TOSCA"

SCOTTI as SCARPIA

"ONE OF THE MOST COMPLETE STUDIES OF CHARACTER ON THE OPERATIC STAGE"

Covent Garden Season, London, 1914

ADDITIONAL PRESS COMMENTS

"Scotti Is Still a Remarkable Singer"

The Scarpia of Signor Scotti is one of the most complete studies of character on the operatic stage; a finer picture of cunning, sensuality, and polished cruelty cannot be imagined, and Signor Scotti is still a remarkable singer.—The World, May 19.

"It Stands To-day Precisely Where It Stood Fourteen Years Ago"

At the time of the production here of "Tosca" it was well said of Mr. Scotti's Scarpia that it won universal recognition as an ideal presentment of one of the most subtle and malevolent figures in modern opera. It stands to-day precisely where it stood fourteen years ago—a thing unique of its kind, there was no room for development. The subtlety of it is still to be wondered at and admired without stint. "La povera mia cena fu interrotta"—could anything have been more subtle or destestably humorous than this casual regret after the horrors that had preceded it? Scotti, too, is a fine, a distinguished artist, and his voice on Saturday was richer and purer than last year.—The Daily Telegraph, May 18.

"A Portrait of Superb Force and Fascination"

A great performance on Saturday was the Scarpia of Signor Scotti, a portrait of superb force and fascination. He was extraordinarily powerful in the big scene with Tosca in Act II.—The Evening News, May 18.

"Admirable Scarpia"

In fine form, too, was Mr. Scotti, who repeated his admirable Scarpia.—The Daily Telegraph, June 10.

"The Ne Plus Ultra of the Modern Italian Stage"

In the Cavaradossi of Signor Caruso and the Scarpia of Signor Scotti one is confronted with two great representatives of these parts that, whether regarded from the vocal or dramatic point of view, must each in its way be described as the **ne plus ultra** of the modern Italian stage; and with such a combination, it need hardly be said, the success of the performance was absolutely assured.—Scotsman, June 10.

"A Great Source of Strength"

Signor Scotti's polished impersonation of Scarpia was a great source of strength to an admirable performance.—The Star, June 10.

"Repeated a Performance That Has for Years Been Justly Considered as a Masterpiece"

As Scarpia Antonio Scotti repeated a performance that has for years been justly considered as a masterpiece. In turn he was the courtier, the revengeful lover, and the flagrant debauchee, and in no moment of the widely divergent characterizations did he fail to produce the essential effect.—The Standard, June 10.

"In Excellent Voice and His Acting Was Beyond Reproach"

The Scarpia of Antonio Scotti is familiar to London operatic audiences. The great Italian baritone was in excellent voice and his acting was beyond reproach.—Standard, June 30.

"Impossible to Better"

Mr. Scotti, whose Scarpia is a performance it would surely be impossible to better from any standpoint. — The Daily Telegraph, June 30.

"Powerful and Polishedly Acted Scarpia"

The opera generally was dominated by the powerful and polishedly acted Scarpia of M. Scotti.—Daily Mail, June 30.

"A Master Effort"

Of Signor Scotti's Scarpia it is not necessary to speak; it has long since been recognized as a master effort.—Morning Post, June 30.

MEPHISTO'S MUSINGS



Dear MUSICAL AMERICA:

On a conservative calculation there must be in this city alone about 6,432 musicians, amateur musicians, critics, music teachers, operatic singers and ex-operatic singers, not to speak of ladies of society with operatic aspirations or interests, who are firmly convinced that they could run the opera a great deal better than Mr. Gatti-Casazza, or, for that matter, any other manager.

The fallacy that underlies the position of each and everyone of these good people is that they do not realize on what limited lines and under what very serious handicaps the manager of an opera company such as we have at the Metropolitan is working all the time.

He might be inclined to agree with much of the criticism, but he is forced to throw up his hands and say:

"I would like to do it, but it is impossible."

Not only must he consider the contracts with the various artists, which call for certain distinct rôles, but he has to consider, especially during the inclement weather, their physical condition. Sometimes the plan for a week goes to pieces, because some of the most important singers have been put *hors de chant* owing to the weather.

Then, again, he has to consider the expectations of the subscribers, who constitute a small army, and are very insistent as to their rights.

If an opera is given, we will say, on a certain Monday he must arrange to give it on a certain Wednesday, as well as on a certain Friday, and at the Saturday matinée, to meet the demands of the subscribers who have tickets for those nights.

He cannot accede to the wishes of many if he finds that there is really no general public demand for a certain work.

He may be anxious to revive one of the old standard operas, and may believe that it would be a success, but he is prevented from doing so because he cannot secure what he considers is an adequate cast. This happens to be particularly the case with "Carmen."

The critics and many musical people have been asking: "Why has the Metropolitan neglected 'Carmen' all these years when its unquestioned popularity has been demonstrated again and again?"

I feel sure that if you were to ask him, Mr. Gatti would tell you that it was because he was not able to secure a cast which in his judgment would give a satisfactory performance.

You will remember that I got into trouble myself with our good friend Gatti when I announced that last season would open with "Carmen," with Miss Farrar in the title rôle. But it did not, although I had the information on what I considered reliable authority.

What was the trouble?

The trouble was simply that Miss Farrar, who, it was known, could arouse great interest in the title rôle, did not consider that she was ready. Thus, the responsibility, if there was any, for the postponement should go to the artist, and not to the manager.

With regard to the revival of other well known works the management, as common sense should suggest, are up against a difficulty, namely, that what it might wish to do from a purely musical and artistic point of view is perhaps not likely to be pleasing to the general opera-going public.

A case in point here is the announced production of "Fidelio," an opera beloved by musicians, but which has never been very popular.

Some time ago it was suggested that if Signor Gatti should see fit to retire at the end of his contract, Walter Damrosch might be willing to take the position, for which his talent as a business man, as a musician and conductor eminently fit him.

I believe that Mr. Damrosch replied that he would not accept the job for half the national debt. The point he made at the time, so I have been told, was that he was, first of all, a musician. As a musician he would desire to present such works as "Fidelio," though he knew beforehand that it would not be particularly popular from the box office point of view. Nevertheless Signor Gatti is to produce "Fidelio," which shows his desire to do something from a purely musical and artistic standpoint.

A number of persons have sometimes criticized the management for the reason that it has not repeated novelties which appeared to be very successful when they were first produced, and in this connection they mention "The Bartered Bride," "Ariane et Barbe Bleue" and other works.

In such cases the management is better able to gauge the public demand from the story that the box office tells, and also from what the subscribers say, than the outside critic, whether he be on a newspaper or "in society."

It is not generally known that since certain eminent business men became interested in operatic affairs, they formulated a system which enables them to judge with considerable accuracy as to the popular demand for a certain work. The record kept includes every detail, including the state of the weather.

Sometimes a novelty runs for a few performances very satisfactorily and then suddenly the demand drops off.

If later on the subscribers, when they renew their subscriptions, express no desire whatever for the performance of such a work the management feels assured that there is no particular demand for a revival of that novelty.

If you could get hold of the box office authority at the Metropolitan, or could get the genial Gatti himself to talk to you, you would be surprised to know that of all the novelties that have been produced at the Metropolitan in the last few seasons, there has been no general demand for any new opera that would determine its being included in what might be called "the standard répertoire of the season," with the exception of "Madama Butterfly," and possibly "Königskinder."

To the charge that has been brought again and again that Americans do not get a fair show at the Metropolitan Mr. Gatti will point to his list of singers and show that ever since he became sole responsible manager there have been more Americans in his company each season than in any of the companies run by his predecessors. To-day there are eighteen Americans in the Metropolitan company, that is, just as many as there are Italians and more than there are of any other nationality.

With respect to the further charge that Americans do not get "a show" even when engaged, let me say that I do not believe it can be substantiated. In at least two cases that I know of, one was the artist's own fault. In the other the directors acted so that Mr. Gatti was not responsible.

Here are a few facts which may perhaps induce a good many people to be more reasonable in their attitude to the management of a great institution like the Metropolitan and cause them to accept what is given, rather with a feeling of gratitude than with the feeling that they are forced to take it, whether they like it or not.

All boiled down, it comes to this: That, in the first place, the management of a great international opera house like the Metropolitan, under such conditions as exist, is not the autocratic institution that many believe, nor is it indifferent to public opinion or public desire. It is forced to do the best it can at all times. Common sense should tell us that purely from a business point of view it will always endeavor to please its patrons.

* * *

So you saw fit editorially to score a musician by the name of Whiting, who, it seems, read a paper on "the American composer" at the recent annual meeting of the American Academy and National Institute of Arts and Letters.

Mr. Whiting went out of his way to express himself in a contemptuous manner with regard to those who have endeavored to arouse Americans to adopt a more considerate attitude towards our composers, musicians and music teachers. He spoke of "professional agitators," and said that self-respecting composers themselves were anxious to rebuke these "foolish friends of American art," and that if the movement, which he characterized as "grotesque," was not suppressed, it would be the fault of the composers themselves.

If there is anything "grotesque" it certainly is in that a musician, not known except as a composer whose works do not seem to have won much favor, should undertake to rise up and speak for "the American composer."

So far as our composers not needing anyone to plead for their recognition, let me take a few sample cases.

First, I will instance a man of high character, most modest in his general attitude to life, a distinguished musician and a composer of splendid ability. I would not dare to give the story of his early struggles in this country and how he had to go to Germany, where in Berlin he was honored by the musical public and received by the Kaiser himself, before he was acclaimed to belong to the elect. I allude to Edgar Stillman Kelley. I will go back beyond Kelley and instance Edward MacDowell. Everybody plays MacDowell to-day and everybody talks about MacDowell, and they form MacDowell clubs all over the country. It is safe to do so, for MacDowell is dead. But what recognition did MacDowell get for years while living?

Take another composer of eminence, Arthur Nevin. There you have the same story.

Now, let us take up a few of the living. There is not a more popular composer of songs of a high character with a fine general appeal than Charles Gilbert Spross. Ask him how much encouragement he got, and how he had to struggle, year after year, against the most terrific obstacles just because he is an American.

Get Charles Wakefield Cadman to tell you the story of his career.

Take even so successful a composer as Victor Herbert is to-day. Ask him what he went through? Whether he found people so eagerly disposed to accept him? And whether he did not have to make his way with great difficulty? Even to-day, because he is an American, he cannot secure justice from the press in his more serious works, which he rightly values more highly than some of his lighter compositions.

Finally, take the case of Walter Damrosch, who stands to-day at the head of the musical profession in this country. When his "Cyrano de Bergerac" was produced, did he get justice? He didn't. Why? You could hear it in the foyer on the first night. The work had undoubted merit.

Yet a lot of people said because it was Walter Damrosch, whom they had known ever since he was a little boy in knickerbockers, it could not amount to much.

Look at the way certain eminent musicians, particularly some of those who hail from the "hub of culture," regard De Koven, who has done a lot of good work.

Take some of the Western composers who also have done fine work. The moment a man announces that he is a composer from Chicago that would end it.

However, instead of criticizing or condemning Mr. Whiting we should all rise up and call him blessed—and the reason of this is simple.

You will recall that in ancient days the cackling of some geese saved Rome. Just so the braying of an ass may do much to call attention to the agitation being made on behalf of the American composer, particularly in the way of giving him opportunity, by presenting his works.

When the ether is split by what your friend, H. E. Krehbiel, would call "a horrendous roar," what is the general disposition? To rise up, take off one's shoes, or seize the nearest pail of water, broom, stick or anything, to suppress the interference with one's peace and comfort.

Thus Mr. Whiting's bray will bring the whole question of the recognition of our American composers, women as well as men, still more before the public.

One of Mr. Whiting's own compositions was played at the concert given under the auspices of the two associations before whom he made his address. Let me ask him a fair question.

Does he really think that it entitled him to speak for the American composer?

* * *

Let me show you another and more pleasant picture.

The other night at the Belasco Theater, the Barrère Ensemble was heard in a concert with that eminently popular artist, David Bispham, who is singing better than ever. Barrère, you know, has long been known as an unsurpassed flute player. He has been for some years with the Damrosch orchestra.

I call particular attention to their concert for the reason that the entire program of these artists consisted of compositions by Americans. The enterprise was justified by its great success.

One of the notable features of this concert was the eloquent and timely address made by Mr. Bispham, who before singing Hadley's "Atonement of Pan" and the "Flint Song," from William J. McCoy's "Cave Man," gave a brief account of the Bohemian Club of San Francisco, which gives festival plays such as these annually at what are known as its "High Jinks" in the Red Wood.

In this work of intelligent, interesting explanation of the meaning of what he is about to sing, Mr. Bispham, not only delights his audience, but does an educational work of inestimable value. It is understood that Mr. Bispham will sing this season a number of concerts with the Barrère Ensemble. The enterprise should have a most generous reception, for it offers an entertainment unique, not only in its musical value, but in its appeal, too, as a means of acquainting the general public with what the American composer has done, and is doing.

* * *

While I am on this subject, let me mention another distinguished musician who is doing much splendid work along the same lines, for which he can never receive sufficient recognition. I allude to Walter Damrosch. As some know, but all do not know, he has for several years past prefaced some of the compositions which are given by his orchestra by highly intelligent, critical remarks, which, as he has a fine delivery and considerable command of eloquent expression, always hold his audience at absolute attention.

At one of the recent Symphony Concerts for Young People, for instance, at Carnegie Hall he, with the aid of the piano, described the character and the special purpose of the various instruments, either grouped or combined, to express the cheerfulness wrought by sunshine, the happiness of joy, the singing of birds, the buzzing of bees and, furthermore, drew a tone picture, bringing to mind the vision of a great universal peace, as reigning throughout the world.

Do you wonder that the young people present rewarded him with most enthusiastic applause?

I believe, too, that on similar occasions Mr. Damrosch has spoken learnedly and most entertainingly of the orchestra, as such, has described its constitution, the purpose of the various instruments and how the orchestra is balanced.

* * *

In this connection some work is being done in our public schools to-day of which few have any idea.

There is an orchestra of young musicians, under the leadership of Professor Fleck, who conducted the recent concerts of the Tercentenary Celebration of New York's commercial life. This orchestra not only gives some superior concerts every year in the auditoriums of the principal public schools to audiences free of charge, but Professor Fleck goes further. He secures school halls at certain times, goes around with his orchestra, explains the character and purpose of the individual instruments to the young people and illustrates his explanation by appropriate examples.

As a further result of this public spirited work the Board of Education has now gone a step further. Instead of music being taught in the public schools, principally in the way of vocal music, in some of the large public schools they have formed orchestras which have already acquired considerable musical efficiency.

The Board of Education, which has been somewhat restricted in the favor which it has shown to music as a factor in public school education, owing to old-time prejudices, has recently shown a broader spirit, so that I was not surprised to learn that it has just completed plans for teaching the violin to such pupils as desire it after school hours in no less than forty-four of the public schools in this city.

I am the more inclined to bring this to your attention and to that of your readers for the reason that the Board of Education has lately come into considerable discussion with regard to its attitude to the right of a married woman teacher to become a mother. It may be well, therefore, to show that it is not quite the hard-headed, stony-hearted body it is generally supposed to be.

Apropos of Professor Fleck and to return to Mr. Whiting's declaration that the American composers need no "boost," let me say that I heard considerable criticism of Professor Fleck's first public concert to commemorate New York's entrance into commerce. At this concert an audience of over five thousand was present, with as many more on the outside who tried to get in. Professor Fleck was severely criticized because none of his soloists was an American, with the exception of Mme. Pasquali, because there was not a single composi-

[Continued on next page]

MEPHISTO'S MUSINGS

[Continued from page 7]

tion by an American on this program, nor on several of his subsequent ones.

Yet the concert given was supposed to commemorate a purely American event!

Now if this is the attitude of one of the most public spirited and accomplished educators that we have, does it not occur to the average intelligent person that it is about time for somebody to get up somewhere and say something with regard to this question of the recognition of the American composer?

* * *

Henri Rogowski, of 444 Pearl Street, New York, is a publisher. I give you his name and address because I want you to remember it. One of the books which he has just brought out is entitled "The Soul of Paris." It was written by William (commonly known as Will) J. Guard, the urbane press representative of the Metropolitan Opera Company.

Mr. Guard, you remember, was not only greatly concerned in helping his august chief, Signor Gatti, in getting together the company in Europe, but wrote from Paris during the early days of the war a number of most interesting letters to the New York *Evening Sun*.

I do not remember anything of a similar character or individuality since the days when the late Henry Labouchere, for many years editor of London *Truth*, an extraordinary character, prominent in the English Parliament, published his diary of "The Besieged Resident in Paris," which he wrote during the Franco-Prussian War, and contributed in a series of letters to the London *Daily News*. It has remained for a long time a standard work of this character.

So send for a copy of Guard's book if you did not read his letters in the *Evening Sun*, and I think you will thank me for introducing you to some wholly original, highly interesting and certainly unique contributions to the literature of the war.

Writing of the war and Paris reminds me that even when the Germans made their great drive to the French capital, and the booming of the guns could be heard from the boulevards, undisturbed by the turmoil and the fear of the city being invested, forty "immortal academicians" continued their labors on the dictionary of the academy. They were said to have been approaching the end of the letter "E" and at the very time discussed with singular actuality the word "exodus!"

Can you imagine the scene? Those quiet, dignified academicians working away, absolutely indifferent to all around them.

Another picture comes before my eyes as I think of it. I forget now whether I saw it in a gallery in Italy or in France. It was a painting by a great artist, whose name I unfortunately forget, which represented the banks of the Seine, a beautiful scene, fleecy white clouds overhead. Towards the back of the picture a bridge was shown. This bridge was being hotly contested by the communards, who were being attacked by the troops from Versailles. Wounded and dead men were dropping off into the water. From the sides of the bridges skirmishers were taking pot shots at one another. Cannons were going off on both sides. But in the right center of the picture a man in a blouse was calmly fishing with a little cork afloat, waiting for a bite, wholly oblivious of the racket and the murder going on around him. Thoroughly French, wasn't it?

Your

MEPHISTO.

DAMROSCH MEN AID QUEBEC RELIEF FUND

Pay "Tag Day" Compliment to Workers for Belgians—Two Concerts in Canada

MONTREAL, CAN., Nov. 30.—The first concert of great importance was that given by the New York Symphony Orchestra on November 28. The theater was jammed to the doors. Walter Damrosch and his men were in fine form, and enthusiasm was emphatic. The advertised program had included the Andante and Finale from Beethoven's Fifth Symphony, but music lovers were not satisfied with the prospect of only two movements of this master work and many were the written and verbal requests that Mr. Damrosch play the whole of it. This he did, to the great delight of the audience. He also supplemented his already generous program with Anitra's Dance from the Peer Gynt Suite and Percy Grainger's arrangement of the old "County Derry" tune.



J. A. Gauvin, Montreal Manager

The orchestra came here from Quebec, where it played with great success. Interviewed upon his arrival, Mr. Damrosch displayed a "tag" of Belgian colors he had acquired in Quebec. It appears the players arrived there on a day chosen to collect money for the Belgian Fund, and were met at the railway station by an army of young women selling "tags." They all not only bought heavily, but wore the tags at their concert, a compliment which pleased the Quebec public immensely.

Ursule Lawrence was the soloist here, singing "Un bel di" from "Butterfly." She is a young Montreal soprano with a naturally beautiful voice, which gives promise of developing into an organ of great value. J. A. Gauvin was the able manager of the concert, and Montreal is indebted to him for a rare evening of enjoyment.

Mme. Donalda's benefit entertainment for the Red Cross Fund and the unemployed was given the same night. Louis H. Bourdon was the manager and a handsome sum was realized. Wealthy persons bought boxes for $100 each and many society women took part in patriotic tableaux. Mme. Donalda offered opera airs and songs, the Dubois String Quartet played excerpts from a quartet by Theodore Dubois and Ruben Dumbrille, a well-known amateur, also figured as a singer.

The New York Symphony was the first American orchestra to enter Canada since the war began. With the aid of the British Ambassador, Sir Cecil Spring-Rice, and the consent of the government of Ottawa, the five German members of the New York Symphony who had not yet received their second papers were given special permission to enter and leave Canada.

It is announced that Robert Adams, secretary of the Huntington (W. Va.) Choral Association, has been named business manager.

IN HONOR OF AMATO

Brooklyn Musicale Given with Baritone as Principal Guest

In honor of Pasquale Amato, the famous baritone of the Metropolitan Opera Company, and Mrs. Amato, a musical evening was given at the home of Howard R. Haviland, No. 403 Grand avenue, Brooklyn, on November 24, with many prominently known musicians in attendance. An excellent program held the interest of the guests, among whom Signor Amato seemed as interested a listener as any. Lowry Dale, a New York tenor, who has been gaining attention lately, sang with commendable skill "E lucevan le stelle," from "Tosca"; "Triste Ritorno," Barthemely; "Ah, Moon of My Delight" and Hawley's "Noon and Night." He was accompanied by Mr. Perry. George Harris, Jr., the tenor, contributed two fine groups of songs by Brunear, Peel, Aubert and Rachmaninoff. He was enthusiastically received.

Juliet Holmes Griffith sang "Ouvre tes yeux bleus," by Massenet; "La Lettre," by Aubert; "My Laddie," by Thayer, and "Die Nachtigal." Her work was of a high order and there is little hesitation in saying that she is one of the most gifted of the rising generation of sopranos. Dorothy Fox, soprano, accompanied by Dorothy Pell, sang "Come, Beloved," by Handel; "Die Nacht ist Weich," by von Fielitz, and other numbers, displaying a considerable degree of artistry and good quality of voice. Platon Brounoff, a pupil of Rubinstein and Rimsky-Korsakoff, played his Nocturne in D, "The Torchlight Procession," from his "Flower Garden Suite," and other compositions. Later he sang several Russian folksongs. Frances Titus, contralto, was heard in familiar compositions by Del Riego, Woodman and Oley Speaks.

G. C. T.

COLUMBUS GIRL'S RETURN

Marie Hertenstein in Home City with Macmillen and Burke

COLUMBUS, O., Nov. 26.—The joint recital given in Memorial Hall last night by Francis Macmillen, Marie Hertenstein and Edmund Burke, under the management of T. T. Frankenberg, was a real artistic success. Mr. Macmillen gave of his best, and that is undeniably violin playing of the first rank. The audience exacted many extras. He was accorded an ovation. His accompanist, Marie Edwards, gave efficient support.

Marie Hertenstein, appearing in her home city for the first time in piano recital since she began this, her first concert tour, was accorded a most cordial reception. Her first number, Schumann's "Papillons," established her as an artist possessing a fine, rich tone, adequate technic and a graceful repose. In subsequent numbers the first impression was considerably deepened.

Edmund Burke disclosed a rich, sonorous baritone of good proportions, which he used with pleasing style. Mr. Burke's offerings were deeply appreciated, his choice of songs being well calculated to please every taste. ELLA MAY SMITH.

Misses Scholder Heard in Settlement and Club Concerts

On Sunday, November 22, the Misses Harriet and Helen Scholder, pianist and 'cellist, respectively, were the guests of honor of the Pleiades Club and performed the "Cracovienne Fantastique" of Paderewski and the Etude on False Notes by Rubinstein. On November 16 the two artists played an interesting program before a large audience at the Brooklyn Music School Settlement.

FRANCES ROSE WITH THE PHILHARMONIC

Soprano Who Has Won Fame Abroad Makes First New York Appearance

Josef Stransky chose a conservative list of works for the concert of the New York Philharmonic Society on Sunday afternoon, November 29, at Carnegie Hall. The occasion served to introduce to local concert-goers Mme. Frances Rose, the American soprano, who has sung at the Berlin Royal Opera and several other European houses.

Mr. Stransky gave a reading of Haydn's "Surprise" Symphony that brought out the best in this perenially young music. Smetana's symphonic poem, "The Moldau," was admirably played, as were the Nocturne, Scherzo and Wedding March from Mendelssohn's "Midsummer Night's Dream." In the Nocturne, Xaver Reiter, first hornist of the orchestra, displayed his wonderfully human quality of tone, although he was prone to flat during the first part.

Mme. Rose sang the "Abscheulicher" aria from Beethoven's "Fidelio" with orchestra, and three songs—Bungert's "Loreley," Grieg's "Ein Traum" and Sinding's "Ein Maientag" accompanied by Max Herzberg at the piano. In her singing there were to be admired the experienced manner in which she approached her work, her intensely dramatic conception of the music in hand and sensitive appreciation of values. Thrillingly dramatic, too, was her delivery of the Grieg song. She was cordially applauded.

The concert closed with Tschaikowsky's "Nut Cracker" Suite, which Mr. Stransky understands perfectly. The orchestra exhibited real virtuosity in its performance.

A. W. K.

Werrenrath to Sing in New Deems Taylor Cantata

Reinald Werrenrath's recent engagements included appearances with the Arion Society of New York on November 29, and the Mundell Choral Society of Brooklyn on December 2. The Mozart Society of New York will hear him on December 16. At this last concert Deems Taylor's new cantata, "The Highwayman," will be given, Mr. Werrenrath singing the solo part, as he did at its initial performance at the MacDowell Festival, Peterboro, N. H., last August.



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Irony in Composer's Reputation Resting on an Early Work

Tivadar Nachèz's Fate to Be Appraised for His "Gypsy Dances," When He Has Many Serious Compositions to His Credit—American Visit of Joachim Pupil Who Played with Liszt and Brahms

MANY a musical personage has been brought to these shores by the European turmoil who would otherwise have remained peacefully at home. One of the most interesting of these visitors to America is Tivadar Nachèz, the Hungarian violinist and composer. Mr. Nachèz, however, did not come over to appear in concert, nor was he in New York for any protracted period of time. He arrived some weeks ago with his wife in Canada where he is now stopping with Dr. Charles Harriss of Sheffield Choir fame. Never having been in New York he decided to make the trip to the States. Only four days did he remain here, but in that time he visited the Century Opera and several other musical attractions.

The morning of his departure Mr. Nachèz was sought out at breakfast in his hotel by a MUSICAL AMERICA man. He was in a sense surprised to think that concert artists not on a tour were of interest to newspapers. When he was informed that his name was widely known in this country as a composer he exhibited some alarm and immediately said: "Do you mean my 'Gypsy Dances,' when you refer to my compositions?" The interviewer informed him that these were his best-known works in America, though a number of others had been performed. "Ah!" said the violinist-composer, "that is what happens in so many cases! These 'Gypsy Dances' are among my earliest works, yet they have gone around the world, and many persons think that is my contribution to musical literature." But why then should this be a cause for disappointment? Hundreds upon hundreds of persons only know Mendelssohn by his "Spring Song," Schumann by his "Träumerei" and Chopin by his "Military Polonaise."

A Hungarian in London

Tivadar Nachèz is a Hungarian by birth, but he has been identified with the musical life of London for the last twenty years. He is a British subject. "Many concerts had been arranged for me," remarked the violinist by way of explanation, "but I could not bring myself to appear on the English concert-platform this year, while England was at war with Germany and Austria-Hungary. I am, in spite of my citizenship, known as a Hungarian violinist and the public would have thought the enemy was coming on the stage. So my wife and I came over here; we are with friends in Canada and will stay there for some little time."

In his father's house in Hungary the boy Nachèz met the famous Franz Liszt, with whom he played sonatas, Beethoven's C Minor, the Schumann D Minor and the Grieg F Major, which Mr. Nachèz remarked was very new in those days. Brahms, too, he knew, and he played the great German master's concerto under him in Vienna. "When I was to play the concerto with him I was composing a cadenza for it," said Mr. Nachèz. "Being puzzled in one place as to what I should write I went to Brahms and I asked him whether or not I should write something contrapuntal. 'No,' said he, 'by no means. Write something brilliant so that you can show the public what you can do on the violin.' Those who think Brahms was pedantic are mistaken. He was a most open-minded musician, always interested in the new in all the arts."



Tivadar Nachèz, Eminent Hungarian Composer-Violinist, Who Visited New York Last Month

New Nardini Arrangement

A formidable list of compositions has this musician put to his credit. No less than two violin concertos and a large number of fine compositions for his instrument have been published. Then, too, he has shown himself an able and erudite editor and appreciator of the music of the old Italian violinist-composers, Nardini, Vivaldi, Veracini, *et al.* Zimbalist has played the Nachèz arrangement of the Vivaldi G Minor Concerto numerous times on his American tours. "I recently completed a new setting of the A Major Violin Concerto by Nardini. I wrote it from the figured bass and have set it with the accompaniment of strings and organ. Jacques Thibaud, that distinguished French violinist, will play it. Of my own concertos I will only say that I played my Second Concerto at a London Philharmonic concert a few years ago and again under Landon Ronald. I am told that it had a good success."

Two of the greatest figures in the annals of the piano world, Franz Liszt and Anton Rubinstein, labored in a truly Herculean manner so that their names might go down to posterity as composers rather than as pianists. There is still some difference of opinion as to whether either of them succeeded. Mr. Nachèz, though efficient in two capacities, advances certain facts which govern each.

"Yet," he said (and the philosopher in him was speaking), "the problem of the executive artist is the more difficult. I classify artists as executive and creative. The latter works and writes down his ideas. His contemporaries see them and when he has passed from the horizon posterity has the right to know what made him of interest to his time. The executive artist has constantly to justify his reputation, in fact, his very existence. Take a virtuoso, for example, who is really a formidable one. He cannot always be at his best; that is out of the question. You hear of some great pianist or violinist who has won laurels abroad. He makes his début here. He plays, you decide, indifferently well. You wonder why he has received the *encomia* which have preceded him. Then you hear him again and he convinces you that he is a great artist. He has been obliged to play for you twice—it might just as well have been a dozen times—before you grant him his right to a place in music's domain.

"Had he written a sonata, instead of having played one, you could have decided the first time you gave it serious attention whether or not it was really worthy. It is for this reason that I hold the task of the executive artist to be so arduous a one."

Won Emperor's Scholarship

As a boy Mr. Nachèz studied the violin with one Sabathiel, who played in the opera at Buda-Pesth. He tells with delight how he used to sit beside his teacher in the orchestra and how in this way he learned all the operas. Hans Richter was the conductor there in those days. When Franz Joseph, then Emperor of Austria, was crowned King of Hungary he offered two scholarships, one for executive, the other for creative talent. Nachèz won the former and through it was enabled to go to Berlin to study with Joachim. "I can confidently call him the greatest of all violinists," says Mr. Nachèz.

A. W. K.

ASSEMBLY OPENS SEASON

Cosmopolitan Quartet's Polished Work Delights Plaza Audience

Opening the New Assembly Salon was a concert on November 19 at the Plaza Hotel, New York, by the Cosmopolitan Quartet assisted by George Halprin, pianist. The personnel of the quartet is as follows: Grace Northrup, soprano; Mabel Beddoe, contralto; Melville W. Barton, tenor, and R. Norman Jollife, baritone.

Excellent individually and in ensemble work, the singers evoked genuine admiration from their numerous auditors. Miss Northrup, whose voice is clear and telling, besides being well handled, scored in three French songs. Miss Beddoe and the other artists were no whit less enjoyable in their solo work. Mr. Halprin, whose technic has been heard to better advantage, shared the audience's generous applause. He appeared happiest in Chopin's F Sharp Major Nocturne. Harry Oliver Hirt played excellent accompaniments. Mme. Bell-Ranske, the founder of the Assembly, prefaced the concert with a brief talk. B. R.

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MAGGIE TEYTE AS PEABODY RECITALIST

Singer's Debussy Songs Charm—Music of Local Composers in Choral Concerts

BALTIMORE, MD., Nov. 23.—Maggie Teyte, soprano, was the soloist at the fifth Peabody recital on November 20. A diversified program was presented and in a group of Debussy songs the singer made her deepest impression. These songs were sung with fine expression, beautiful *nuance* and a remarkably pure tone. Charles A. Baker did some extremely interesting work in the difficult Debussy accompaniments.

The Arion celebrated its sixty-third anniversary on November 17 with an interesting concert under the able direction of Charles H. Bochau. The männerchor was heard to best advantage in a group of *a capella* songs by Abt, Wengert, Silcher and in the new choruses by Franz C. Bornschein, "O were my love" and "Love's Radiance." Able soloists were Henry P. Huether, baritone; Eleanor Chase, soprano, and Alfred Fürthmaier, 'cellist.

The Germania Männerchor, under the direction of Theodore Hemberger, gave its first concert on November 16. Mr. Hemberger served in the quadruple rôle as conductor, composer, arranger and instructor of the soloist and in each capacity accredited himself with distinction. His "Love Songs from the Greek" for flute and string orchestra, and his "Humoreske" for strings are highly interesting compositions; his instrumentation of Fontenaille's "Legend of Miana" and Protheroe's rousing "Song of Araby" added attractiveness to these choruses. The work of the singers was commendable. As soloist Leonora C. Koke sang with charm and dramatic fervor. Felice S. Iula, harpist, played several solos, among which were his Concert Etude and Mazurka. F. C. B.

DETROIT'S ARTISTIC TREAT

Trio de Lutèce in Unique Program for Tuesday Musicale

DETROIT, Nov. 18.—On November 12 the Tuesday Musical offered to Detroit music lovers one of the rare treats of the season, the Trio De Lutèce, composed of George Barrère, flautist; Paul Kéfer, 'cellist, and Salvatore de Stefano, harpist. These artists offered an extremely attractive program, chosen mostly from the works of French composers. At all times their ensemble was perfect and their interpretations most artistic. The latter was particularly noticeable in the Petite Suite by Debussy.

Mr. Barrère contributed several solos with pure tone and well nigh flawless technic. Mr. Kefér displayed a rich tone quality and a thorough mastery of his instrument in two solos, adding the Saint-Saëns "La Cygne." Mr. Stefano proved to be an artist of a high order and a temperamental player. He also appeared to splendid advantage as an accompanist. E. C. B.



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EVANS SINGS NEW AMERICAN SONGS

Philadelphia Baritone Presents His Whole Enjoyable Program in English

PHILADELPHIA, Nov. 20.—Giving his tenth annual Philadelphia recital, Edwin Evans, the popular baritone of this city, presented an attractive program of songs in English before an appreciative audience in Witherspoon Hall last evening, once more displaying with impressive effect the rich beauty of his sonorous voice.

Mr. Evans showed excellent taste in the arranging of his program. There was genuine pleasure in listening to such refreshingly simple but entirely meritorious songs, sung in our own language with a distinctness of enunciation that was all the more gratifying because so rare. The program was entirely modern with the exception of the recitative and aria, "With Joy the Impatient Husbandman," from Haydn's "The Seasons," which was given with breadth of tone and dignity of style, and the rollicking Irish ballad, "Little Mary Cassidy," so delightfully sung that it had to be repeated.

Most of the songs sung by Mr. Evans last evening were presented for the first time in this city, while several had their first hearing in America. Among the new compositions that met with special favor were "How Much I Love You," by LaForge; "Eve, and a Glowing West," Draper; "A Lover's Litany," Kramer, and "The Foggy Dew," Loomis. There were several repetitions, one of the most popular numbers being "Bring Her Again, O Western Wind," by Stanley Addicks, Mr. Evans's notably efficient accompanist, which was sung from manuscript for the first time in public. The simplicity and appealing melodiousness of this little song doubtless will win it deserved popularity, Mr. Addicks having set off an expressive voice part with a rippling accompaniment that is colorful and ingeniously effective. A. L. T.

NOVEL PLAN TO AID COTTON

Texas Club Helps Local Soloists and Buys Popular Commodity

HOUSTON, TEX., Nov. 19.—The Treble Clef Club, Mrs. R. C. Duff, president, is doing much to bring the "Buy a Bale of Cotton" movement into prominence here. The round sums which hitherto have been paid for the services of celebrated visiting artists are now converted into cotton. Local soloists are substituting satisfactorily.

Arturo Lugaro, an Italian baritone who resides in Houston, sang at a recent concert given by the Treble Clef Club. His resonant voice won general acclaim. The chorus, also, was in fine voice and provided excellent *a capella* singing under Julian Blitz's direction. A quartet of 'cellos provided welcome color.

The United States Marine Band played at the City Auditorium recently and attracted a capacity audience.

K. A. L.

Beatrice Gjertsen Pleases in Minneapolis Recital

MINNEAPOLIS, Nov. 18.—An audience of gratifying proportions and enthusiasm greeted Beatrice Gjertsen, dramatic soprano, in her recital with Harrison Wall Johnson, pianist and accompanist, at the First Baptist Church. Miss Gjertsen's operatic experience was evidenced in the dramatic emphasis given her arias and songs. Schumann's "Widmung" and "Lotusblume" came in for the same dramatic treatment—lesser in degree—which was effectively and appropriately applied to Wagner's "Dich Theure Halle." Her program was not well arranged. Mr. Johnson's numbers were the Chopin Impromptu, op. 36, and Polonaise, op. 53. F. L. C. B.

PHILADELPHIA CHOIR SINGS "NEW LIFE"

Choral Society in Wolf-Ferrari Work, with Connell as Principal Soloist

PHILADELPHIA, Nov. 20.—For the second time, the Choral Society of Philadelphia presented Wolf-Ferrari's "The New Life," repeating at the Academy of Music last evening an interpretation which won much praise for this large and efficient chorus last season. The extensive baritone rôle was again sung by Horatio Connell, while May Farley was heard to excellent advantage in the brief solos allotted to the soprano. The society, as before, was assisted by a large contingent of Philadelphia Orchestra members, another feature being a choir of boys from several churches trained for the occasion by Walter St. Clare Knodle, with Mr. Knodle as organist and Stanley C. Muschamp, Jr., at the piano.

The able leadership of Henry Gordon Thunder, who has been director of the Choral Society for many years, and the earnestness and intelligence of his singers were in evidence in the admirable results attained, the choral numbers being given with commendable precision and a good, full and, for the most part, sonorously musical body of tone. The usual difficulty of balancing the over generous quota of sopranos and altos with a sufficient number of tenors and basses was again encountered, but the men managed to make a good showing.

The work of Horatio Connell was again on a high plane of artistic excellence. He delivered the music throughout with fluent ease and refinement of artistry, his interpretation having both emotional warmth and dramatic significance.

The proceeds of last evening's concert have been turned over to the Emergency Aid Committee for the relief of women and children made destitute by the European war, and for home relief.

A. L. T.

AMBITIOUS FACULTY CONCERT

Theodore Spiering Wins Ovation in His New York Reappearance

Most ambitious of the season's faculty concerts was that of the New York College of Music and the New York German Conservatory of Music at Carnegie Hall on November 20, which enlisted an orchestra of sixty and several prominent artists, and had a program including three concertos and arias of Wagner and Beethoven.

Especially interesting was the reappearance of Theodore Spiering, the eminent conductor, violinist and teacher, after his successes in Europe. Mr. Spiering gave a sterling performance of the Bruch G Minor Concerto, in which the authority of his playing was admirably manifested. At the close enthusiastic recalls continued until Mr. Spiering, upon making his exit from the platform, closed the door behind him as a sign of finality.

Emma Loeffler displayed a dramatic soprano of stirring quality and full volume in "Dich theure halle" from "Tannhäuser." August Fraemcke's exposition of the Ludvig Schytte piano concerto was musicianly and brilliant. Applause was won by William Ebann in Davidoff's 'cello concerto and Harriet Behnee, mezzo-soprano, in a "Fidelio" aria. Carl Hein conducted the orchestra with good results. K. S. C.

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ADMIRABLE PLAYING IN SERATO'S RECITAL

Distinguished Italian Violinist Again Shows Artistic Poise, Authority and High Ideals

Arrigo Serato followed his recent successful début at a New York Philharmonic concert with a recital in Carnegie Hall on Wednesday afternoon of last week. It was an unfortunate circumstance that the audience should have been as small as it was for many thus foolishly denied themselves the privilege of assisting at a very admirable display of violin playing. Mr. Serato, in better form even than at his début, was heard in the Vitali "Chaconne" (which Ysaye was wont to play on every available occasion), in Bach's E Minor Sonata, Wieniawski's D Minor Concerto, Schumann's "Abendlied" and Sarasate's "Zigeunerweisen."

In no respect was there reason to alter the opinion formed concerning the distinguished Italian violinist at his first appearance here. He is a musician of great poise, authority and ideals, and of rare executive capacities. He has a brilliant technique, a brilliant tone and a sure sense of style and he shuns every suggestion of clap trap. But if his playing is notable for breadth, musical feeling and clarity of expression it is not at any time marked by the warmth of poetic rapture.

Mr. Serato gave a very finished reading of the Vitali and Bach numbers, broad and vital. He dignified even the trivial Wieniawski Concerto and did not sentimentalize the slow movement. The Sarasate work was brilliantly done.

Homer Samuels supplied the violinist with finished accompaniments.

H. F. P.

TWO NEWARK CONCERTS

Schubert Quartet and Other Popular Artists Win Favor

NEWARK, N. J., Nov. 21.—The Schubert Quartet of New York, with Florence Austin, violinist, gave an unusually interesting program at the concert of the eighth series of Elliott Street School Concerts on Friday evening. The members of the quartet, which is composed of Mildred Graham Reardon, soprano; Alice Mertens, contralto; Horatio Rench, tenor, and George Warren Reardon, baritone, were accorded a most enthusiastic reception, both individually and in ensemble. The accompanists were Winifred Lee Mayhall and Edna Rothwell.

On Wednesday afternoon Mme. Regina Hassler-Fox, contralto; Max Jacobs, violinist, and Irwin Hassell gave a delightful concert at the Bamberger auditorium. The concerts of the Bamberger course are under the direction of Mrs. Robert S. Graham. S. W.

Busoni Sails January 5

A cablegram delivered through the Department of State to Concert Direction M. H. Hanson on November 28 states that Ferruccio Busoni, the pianist, will sail on January 5 aboard the *Rotterdam* for New York. Mr. Hanson announces that Busoni will open his tour with the Boston Symphony Orchestra in Boston on January 22.

PAVLOWA AIDS RED CROSS WORK



Anna Pavlowa, the Celebrated Dancer Who Last Week Lent Her Art to benefit the Red Cross Work

SOCIETY was strongly represented in the imposing list of patrons and patronesses which appeared on the program of the Red Cross benefit Tuesday evening, November 24, in the Metropolitan Opera House, New York. The performance was given by Anna Pavlowa and her Ballet Company, under the auspices of the Music League of America. The delightful "Puppenfee," the "Walpurgisnacht" and a large number of divertissements, set to music of Strauss, Gounod, Boccherini, Gluck and others, aroused the audience to demonstrations of approbation such as are rarely witnessed. There were many floral offerings. During the intermission members of the younger set sold special librettos and autograph photographs of Mlle. Pavlowa, thus aiding materially in the success of the benefit. The audience completely filled the opera house.

RECEPTION TO MRS. BEACH

Program of Her Music Given by MacDowell Club of Boston

BOSTON, Nov. 19.—After an absence of three years in Europe Mrs. H. H. A. Beach, the eminent American composer, was given a reception here yesterday at Copley Hall by the MacDowell Club at its first meeting of the season. The program consisted entirely of Mrs. Beach's music, the composer presiding at the piano. There were two groups of songs and the Romance in A Major, for violin and piano. The latter was played by Marie Nichols. The singers were Mrs. Lafayette Goodbar and Blanche Fox.

Mrs. Goodbar sang "After," "When Soul Is Joined to Soul," "An Old Prayer" (inscribed to the singer bv Mrs. Beach), "Separation" and "The Lotus Isles." Miss Fox's group comprised "Across the World," "Chanson d'Amour," "Grossmütterchen" and "Der Totenkranz." The last three songs of the first group and the last two of the second were sung for the first time.

All three soloists found added inspiration in the composer's presence and accompaniments. Miss Fox added "The Year's at the Spring" to her group, and at continued applause Mrs. Beach finished the program at the piano. The audience was large and showed warm appreciation of the distinguished composer and her work.

George H. Fairclough's recent organ recital before the Schubert Club in the People's Church, St. Paul, attracted a large audience. The organist played his "Lead, Kindly Light." Mr. Fairclough own "Evening Prayer" and Fantasia on was assisted by Alma Peterson, soprano, and Frank Zdarsky, violinist.

Mrs. Elizabeth Dodge Derby, lyric soprano, gave a song recital in Leonia, N. J., on November 13, in which she was assisted by Max Jacobs, violinist; Albert K. Roemermann, Jr., pianist, and William Janaushek, accompanist.

GANZ INTERDICTED FROM PLAYING TO AID BELGIANS

Swiss Consul in Los Angeles Restrains Pianist from Assisting in Benefit —Local Concerts

LOS ANGELES, CAL., Nov. 23.—Though Rudolf Ganz was restrained by the Swiss consul from playing here at a Belgian benefit, as Ganz had promised, the Swiss pianist made up for it by a magnificent performance the next night at Trinity Auditorium before a large audience in the Behymer Philharmonic course of concerts. Ganz aroused his hearers more than any artist this season so far. The most welcomed numbers on the program were two by Mr. Ganz's classmate of former years, Blanchet, also a Swiss; two by Ganz and one by Erich Korngold.

Director Dupuy's Orpheus Club gave its opening concert of the season last week. The principal number on the list was the "Farewell of Hiawatha," by Arthur Foote, with the incidental solos sung by L. M. Tibbett, a young singer of promising voice. Viola Ellis, contralto, was soloist at the Orpheus concert. Among her songs were "I Dreamed and Wept A-Dreaming," by A. Walter Kramer; "Destiny," by Frank H. Colby, editor of the *Pacific Coast Musician* (the first time the song was publicly presented), and "Heart and Soul," by Roy Lamont Smith, a local composer. The audience appreciated her large and well-handled voice.

Of prime importance in Los Angeles musical life was the first Symphony concert of Saturday night. Conductor Adolf Tandler gave a strong program, embracing the Goldmark "Sakuntala" Overture, two descriptive pieces by Delius to the Liszt "Les Préludes" and the Tschaikowsky Fifth Symphony.

At both the Friday afternoon public rehearsal and the Saturday night concert the audiences were large. The orchestra showed added strength.

W. F. G.

ORCHESTRA FOR THE PEOPLE

Co-operative Symphony Organization Makes Its Début in New York

The Co-operative Symphony Orchestra, a new society of professional musicians organized by Julius Hopp in his campaign for classic music for the people of New York, gave its first concert Saturday evening, November 14, at Carnegie Hall. Giancinto Scarano, who assisted in getting the orchestra together, was the conductor. The soloists were the Baroness Olga von Turk-Rohn and Marie Deutscher. The Baroness sang, among other numbers, "The Voice of the Spring," and had to give several encores. Marie Deutscher, violinist, offered "The Symphonie Espagnole," by Lalo, as her principal number.

Mr. Hopp is arranging his first concert in Brooklyn in the Thirteenth Regiment Armory, seating 20,000 people, for Saturday evening, December 12. The Co-operative Symphony Orchestra and six soloists will participate. Those engaged thus far are Valentine Crespi, violinist; Charles W. Clark, baritone, and Paul Dufault, tenor. A Metropolitan Opera House artist will be one of the other soloists.

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POWELL RECITAL INSTEAD OF ORCHESTRAL CONCERT

Violinist Comes to the Rescue When Conductor Cavallo Falls Ill in Denver—Local Artists in Concert

DENVER, Nov. 21.—Mr. Cavallo, who has been such an important figure in orchestral circles here for nearly a score of years, and who, during the last two seasons, has conducted a series of concerts with the orchestra bearing his name, is just now so ill that the third concert in his present series, announced for yesterday afternoon, had to be cancelled. Maud Powell, the soloist who was to have played the Bruch G Minor Concerto with the orchestra, came to the rescue by playing an entire recital, assisted by her clever pianist, Francis Moore. The concert of yesterday was the last of three for which tickets had been sold, and it has not yet been announced whether Mr. Cavallo will conduct another series this season.

Despite a natural disappointment over the absence of the orchestra and regret over the cause of its absence, Mme. Powell gave much evident pleasure to the audience, and few if any took advantage of Mr. Cavallo's offer, delivered through his physician, to refund ticket money.

Mme. Powell played, with Mr. Moore's efficient cooperation, the Vieuxtemps Concerto in D Minor, the Strauss E Flat Major Sonata and two groups of smaller pieces. Particularly beautiful was her playing of the *Adagio religioso* movement in the Vieuxtemps Concerto, and of a dreamy melody, played with muted strings, as an extra offering.

Larry Whipp, the talented Denver accompanist, has just returned from a brief tour with Mme. Julia Claussen in the far West.

The American Music and Art Society of Denver began its fifth season last evening with a meeting at the Hotel Metropole. The new president, Dr. L. B. Longacre, made a happy address. During the last year the society became unfortunately divided into unsympathetic groups, and it is hoped that Dr. Longacre and the men and women comprising the new board of directors will be able to fuse the membership into enthusiastic support of a constructive program. Last evening Mrs. Theresa R. Eells, a popular local pianist, played a Debussy Nocturne; Royden S. Massey, tenor, lent his fresh and sympathetic voice to the performance of songs by Caroline E. Mantz and Elfrieda Taylor-Orth (both local composers), with the accompaniment by Mrs. Orth, and Richard Bourke and Helen Harvat played a Sonata, for violin and piano, by Sylvio Lazzari. J. C. W.

"SIEGFRIED" FOR HARVARD

Metropolitan Artists to Give Performance in Stadium Next June

BOSTON, Nov. 23.—One of the most important musical productions given in years in this commonwealth will be a festival performance of Wagner's "Siegfried" in the Harvard Stadium on the 3rd of next June. A stage will be built within the stone walls of the stadium, and covered with a shell for acoustical purposes. Real foliage will be used to suggest the forest scenes. A cast of world-famous singers from the Metropolitan Opera House will be provided, with the Metropolitan Opera Orchestra, conducted by Alfred Hertz. The cast will be as follows: Rudolph Berger, *Siegfried;* Johanna Gadski, *Brünnhilde;* Ernestine Schumann-Heink, *Erda;* Alma Gluck, *Der Waldvogel;* Albert Reiss, *Mime;* Otto Goritz, *Alberich;* Clarence Whitehill, *Wotan;* Basil Ruysdael, *Fafner.*

It is intended to inaugurate in this way a festival performance which, if successful, will be the prelude to a series of similar performances in succeeding years, given under the auspices of Harvard University. The management of this enterprise is in the hands of S. Kronberg and William R. MacDonald. O. D.

ENGLISH FIRM'S FIRST CONCERT IN THIS COUNTRY

Schulz, Curtius and Powell Present Teyte, Burke and Hambourg in Bridgeport, Conn.

BRIDGEPORT, CONN., Nov. 24.—A brilliant musical event occurred on November 22, at Poli's Theater, when Maggie Teyte, soprano; Edmund Burke, baritone, and Mark Hambourg, pianist, appeared there in joint recital. Added interest was attached to the event as it was the first concert given in this country under the direction of Schulz, Curtius and Powell, the prominent English managers.

An effusive audience of formidable proportions greeted the soloists. Miss Teyte's clear soprano voice delighted everyone in "Depuis le Jour" from "Louise." A later group of songs in English was the signal for a cordial demonstration. Mr. Burke's voice was found to be resonant and finely controlled. His contributions were an aria by Paladilhe and songs by Homer, Needham and Hatton. The technical and temperamental equipment of Mark Hambourg was widely commented upon. His numbers were drawn from Chopin, Bach, Liszt and Tschaikowsky. W. E. C.

Szendrei Engaged for Charlottenburg Opera

BERLIN, Oct. 29.—Alfred Szendrei, the former conductor of the Century Opera Company of New York, has been engaged for the Deutsches Operntheater in Charlottenburg, Berlin, and is to make his début next week as the conductor of "Lohengrin." O. P. J.

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ECHOES OF MUSIC ABROAD

Max Reger the First in the Field with a Serious Composition Inspired by the Great War—As One of the International Courtesies Now in Vogue Camille Saint-Saëns Is Deprived of His Honorary Membership in a German Society—Leoncavallo Assures the Germans that He Had Nothing to Do with Italian Artists' Protest—National Anthems "a Deplorable Lot on the Whole," According to Ernest Newman—Safonoff Adds to His Popularity in England—Dresden Opera Tenor Wins the Iron Cross

FIRST in the field with a composition of pretentious dimensions born of the great crisis of this year of disgrace, nineteen hundred and fourteen, is Max Reger. The most prolific of German composers has now completed a composition in the style of a symphonic poem for orchestra in which characteristic motives of various patriotic songs of the Fatherland are utilized as the thematic material—"Die Wacht am Rhein," "Deutschland, Deutschland über Alles" and "Ich hab mich ergeben" among them.

In the announcements thus far no opus number is given for this Fatherland Overture, but it would not be surprising if in his prodigal dissipation of his creative gift Reger had lost his count of its crystallizations.

* * *

CAMILLE SAINT-SAËNS has forfeited his honorary membership in the Society of Music Lovers on the Rhine and in Westphalia. That organization has addressed to the dean of French composers this open letter, which explains itself:

"It is with astonishment and indignation that we have received the news that you have countenanced the odious tone of the French libellers of German art and associated yourself with that mad onslaught which blind arrogance and base dissimulation are plotting against the blessings and benefits of German culture.

"When a year ago we conferred honorary membership in our society upon you we did it in sincere admiration of your musical abilities and achievements, which of necessity made a special appeal to us in view of their close affinity to our German masters Bach and Beethoven and the forms of our classics. We admired in your works a rare combination of Germanic content and Romantic form, we believed that we saw in you a symbol of the marriage of two nations which for centuries had fertilized and advanced the musical life each of the other.

"Sir, we are now ashamed of that admiration, ashamed of that belief; we realize our error in seeing in the artist an ideal man. Doubly bitter is our mistake in view of the fact that it is not a callow youth who reviles us, but an old man of seventy-nine, who lifts his hand to dishonor his school-masters. Or will you deny what French masters owe to Germany? Will you deny what the art of Sebastian Bach means to you? Can you undo the fact that your predecessor Hector Berlioz was appreciated only by German musicians, that a Schumann and a Liszt interested themselves in him when your Paris celebrities scoffed at him?

"Have you forgotten that the work which established your fame, your 'Samson and Delilah,' had its world-première in a German city, in Weimar, in 1877? Was not the highest distinction, the Prussian Order Pour le Mérite, conferred upon you here in this slandered Germany? Did not the Emperor of the Barbarians, William II., receive you in the most cordial manner at the palace in Berlin last year?

"Well, then, if you have forgotten all this, we on our part, will blot your picture out of our memory—respect for your white hair has vanished. Herewith we cancel your honorary membership. Your sense of honor is not ours! Farewell!"

All of which simply goes to show, along with thousands of other things happening every day, that war between so-called civilized nations knocks the human sense of perspective into a cocked hat.

* * *



The Two Hundredth Anniversary of Christoph Willibald von Gluck's Birth Was Celebrated in Several European Cities During the Summer, Though Many Plans for Festivities on a Pretentious Scale Were of Necessity Frustrated by the Outbreak of the War. The Pictures Represent Gluck and the Organ on Which He Used to Play as a Boy. He Was Born at Weidenwang, near Neumarkt, in the Upper Palatinate on July 2, 1714

ANOTHER German musician has distinguished himself in the field. This time it is a tenor who has been awarded the much-coveted Iron Cross for a special display of bravery at the battlefront. His name is Fritz Soot and he is a member of the Dresden Court Opera forces.

Ignaz Waghalter, conductor at the Deutsches Opernhaus in Charlottenburg, who, as a native of Warsaw, found himself in a rather uncomfortable position when the war had gotten under way, has now renounced his Russian allegiance and become a Prussian citizen. As such he has been attached to one of the Prussian regiments.

A year ago a new opera entitled "Der Traum" was brought out in Germany and attracted a good deal of favorable attention. The composer was Josef Mraczek. He has now completed another work of similar form entitled "Aebelö," founded on a novel of the same name by Sophus Michaëlis, the libretto having been written by Arthur Nikisch's wife, Amelie Nikisch, and Ilse Friedländer. In announcing his new work the composer takes occasion to impress upon his German friends the fact that despite his Slavic name he is of German descent and sympathies and of exclusively German training.

* * *

AND now it appears that the German blackballing of Ruggiero Leoncavallo was premature after all. When news of it reached the composer in Italy his publisher wrote to German publicity sources that Leoncavallo was not one of those who subscribed to the public protest issued by Italian artists against the destruction of art monuments by the Germans. And this Leoncavallo followed up with a personal letter disclaiming all connection with the protest.

The disclaimer has been readily accepted in Germany, and "Pagliacci" doubtless will now continue to net its composer a tidy little sum in royalties from its performances in that country alone in the course of the opera year.

THE national anthems of the world are damned as "on the whole a deplorable lot" by the well known English critic, Ernest Newman. It is only the associations of "God Save the King," he declares, that prevent even the man in the street from seeing what wretched commonplace it is. And "Rule, Britannia!" is hardly better. "It never really hits the heroic it is always aiming at; its pompous periods symbolize only the protrusion of the national stomach, not the swelling of the national chest."

"The Austrian National Anthem is good music because it was written by Haydn without any thought of the nation," Mr. Newman explains in the *Musical Times;* "both this and the Russian Anthem—the work of Lvov—owe their musical quality to the fact that they make no attempt to give voice to the warlike psychology of the crowd. Both these songs, indeed, are much too sober for fighting purposes."

Neither the Belgian nor the German national air measures up well, he contends.

"The Belgian National Anthem, 'La Brabançonne,' is a poor thing to the outsider who judges it simply as music, though no doubt to our gallant ally it is sanctified by associations. 'Die Wacht am Rhein' is in itself a thoroughly commonplace tune; but it has the advantage of gaining in impressiveness when sung by large masses of men."

There is, however, one national song that has in very truth an inspiration.

"The one really national song—that is, a song that has really come from the people, not from the accredited composers of a race—that is worth the paper it is written on, is 'La Marseillaise.' There is genius in that, although it is the genius of the amateur. It is weakest at the end, as an amateur's music always is: the final phase of the song seems to me like a ridiculously small and unimpressive tail attached to a big and fierce tiger. It was no doubt an instinctive sense of the weakness of this phrase that made Schumann reject it in 'The Two Grenadiers' and finish his quotation with a variant of the second line of the song.

"But 'La Marseillaise' is for the most part the right kind of thing. The swift leap to the dominant and the pause on it in the opening line are like a rider rising in the stirrups and drawing a flashing sabre from the scabbard: the modulations in the middle of the tune are admirably expressive, as is also the new rhythmic turn given to the melody towards the end.

"We should have reason to congratulate ourselves if, in default of our recognized composers, some Rouget de Lisle were to spring out from the ranks of the people to-day; but one sadly doubts whether the people can produce him, or would recognize him if they saw him. Their taste has been irreparably debauched. It's a long, long way from Tipperary to 'La Marseillaise.'"

* * *

FOR several years past Wassily Safonoff has been one of the most cordially welcomed of visiting conductors in England, and now this season, when the fortunes of war naturally keep the special favorite of the English public, Arthur Nikisch, at a distance, and when death has removed the greatly admired Holland conductor, Willem Mengelberg, who had several engagements ahead in England, the Russian bâtonless conductor is likely to be more in demand there than ever. Upon him and Thomas Beecham will, in all probability, devolve most of the duties originally assigned to Continental conductors prevented by nationality or other accident from fulfilling their engagements.

For New Yorkers, who well remember Mr. Safonoff's régime with the Philharmonic Orchestra, it is of interest to read the *Daily Telegraph* critic's review of the London Symphony Orchestra's second concert of the season, which was conducted by the Russian visitor. Says Robin H. Legge:

"That M. Safonoff is a conductor who has his moments of real greatness has long been acknowledged. Moreover, these moments are not infrequent. But they are not always in evidence, and de-

[Continued on next page]

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ECHOES OF MUSIC ABROAD

[Continued from page 13]

pend a little upon the program—a little more, perhaps, than one would suspect in one who is so very great when they arrive. In Queen's Hall last night there was at least one supreme moment. We see our Brahms through other spectacles no doubt and our Berlioz also, * * * but, frankly, we do not want to see any other Tschaikowsky than Safonoff's. He made literally a perfect masterpiece of Tschaikowsky's String Serenade, op. 48. The music, which so often has sounded dull and in the valse section almost trivial, was now raised to the dignity of a well-nigh perfect thing.

"Both soothing and beautiful and dignified though this was at the magic hand of M. Safonoff, it really was as nothing to his magical reading of Rubinstein's G Major pianoforte concerto. The very fact that the work is so indubitably old-fashioned, so dated, so antimacassarish and wax-flowery in itself, only goes to prove Safonoff's bigness in that he made us forget for the moment all the old *vieux jeux* of Rubinstein's music."

* * *

THERE is at least one prominent English critic whose opinions are not going to be taken very seriously in future by the numerous band of English composers belonging to the younger school, and that is Ernest Newman. In a recent burst of uncompromising candor Mr. Newman made the pronouncement that "in the crowd of younger men it is impossible to distinguish one who has the least chance of making history."

He cites Sir Edward Elgar as the one figure of impressive stature, but it is pointed out that the same kind of negative prophecy may have been made twenty years ago. For, "whoever imagined then that the young Worcestershire country gentleman, who had worked for no degree, who had no organ appointment, and whose name was scarcely known in the street, would become the one figure of impressive stature in the twentieth century?"

To make musical history, after all, is reserved for the few. There are, as the *Musical News* observes, two ways of accomplishing it—by writing music of a superlative kind and by writing music of perennial popularity. "It is seldom that the two are combined, as history shows over and over again. One has but to point, on the one hand, to half a dozen of the greatest composers whose works were unappreciated during their lifetime, and half a dozen other composers who flourished exceedingly by means of the output of comparative rubbish.

"The one lesson which may be learned with advantage by that crowd of young men is this: that no great composer ever existed who was incapable of, or undesirous of, writing a tune. Every one of them, from Bach downwards, could pen beautiful melodies; the latest of the world's musical idols, Richard Strauss, has produced some notable examples, despite his predilection for over-orchestration."

* * *

ONE of last season's concert visitors to these shores has now been gathered into the operatic fold in Germany once more. Elisabeth Böhm van Endert, who was formerly connected with the Berlin Royal Opera, from which she passed over to the Deutsches Opernhaus a couple of years ago, has returned to the Charlottenburg institution this season and there she made her reappearance a week or so ago in a performance of Lortzing's "Der Waffenschmied."

It is at this house that Melanie Kurt, who comes to the Metropolitan with the new year, has been singing for the last two years. Intendant von Hülsen-Haesler was criticized rather severely in some quarters for permitting her to leave the Royal Opera. She was coached by Lilli Lehmann in the rôle of *Kundry* for the production of "Parsifal" at the Deutsches Opernhaus. J. L. H.

Julia Claussen Makes Deep Impression in Milwaukee

MILWAUKEE, Nov. 22.—The Arion Musical Club opened its season at the Pabst Theater Thursday evening with a program of light part-songs, offering as soloist Mme. Julia Claussen, in whose magnificently given songs the audience found cause for great enthusiasm, the noted mezzo-soprano revealing an art that enchanted her hearers. The songs comprising the German group, which included Hildach's "Lenz," Brahms's "Sapphische Ode" and Strauss's "Traum durch die Dämmerung," served well to demonstrate the security, delicacy and breadth of her art; songs by Alexander MacFadyen and Daniel Protheroe, conductor of the Arion Club, were given searching and beautiful interpretations, and such familiar songs as "Annie Laurie" and Tosti's "Good Bye," which were added to the program in response to spirited applause, were delivered with such tenderness and beauty of expression they were made new again. The chorus sang advantageously pieces by the less known composers.

J. E. M.

'CELLIST INVADES NEW YORK

Mr. Search Presents His Own Music and Special Lighting Effects

Coming out of the West as a young Lochinvar of the 'cello, Frederick Preston Search entered the lists as a competitor for New York's artistic favor in his recital at Æolian Hall on November 18. Not only did Mr. Search step forward as one of our very few 'cello recitalists, but he also stood up for inspection as a composer. In the latter capacity he was less successful than in the former, for neither his redemanded "Aria" nor his Sonata, with its "Frogpond" Scherzo, proved seriously valuable.

Mr. Search displayed a fair-sized tone and a technic which was employed with best results in such straightforward playing as in the Adagio of the Schumann Concerto. Of the novelties Algernon Ashton's sprightly "Rigaudon" found him particularly at ease.

Besides new works the recital introduced further variants to the fad of dimly lighted auditoriums. During the sonata the house was darkened except for the light which illumined the music pages of the 'cellist and his accompanist, "the Frederick Preston Searchlight," as a facetious observer described it. And the Grieg G Minor Ballade was played by the assisting pianist, Robert Raymond Lippitt, with no illumination save the crimson glow cast on the ceiling by the lights around the edge of the balcony.

K. S. C.

Frederick Preston Search was heard for the second time in Æolian Hall on November 24. He played Beethoven's G Minor Sonata and the one by Saint-Saëns in F as well as short pieces by Becker, Tartini, Klengel and himself. Perhaps in the course of time he may justify the risk of a New York appearance, but at present his work is hardly of the quality to be submitted to so stringent a test. H. F. P.

MOLLENHAUER CHORUS IN SPLENDID BOSTON CONCERT

Grace Bonner Williams, Mr. Townsend and Other Artists Aid Apollo Club in Diversified Program

BOSTON, Nov. 18.—With Emil Mollenhauer, its able director, in the conductor's stand, the Apollo Club presented last evening the first concert of its forty-fourth season, with the assistance of Grace Bonner Williams, soprano; Stephen S. Townsend, baritone; Dr. Archibald Davison, organist, and Frank Luker, accompanist. In the expert delivery of the male chorus's diversified numbers, the consummate art of Mr. Mollenhauer's leadership was ever apparent.

Mr. Townsend, a past active member of the club, sang the solo part in Bullard's "Barney McGee," with the finish and eloquence that always characterizes the work of this singer.

Mrs. Williams gave a captivating performance of the difficult Rossini aria "Una Voce" from "The Barber of Seville." Her song group consisted of "Wanderer's Night Song," Benjamin Whelpley; "When I Bring You Colour'd Toys," John Alden Carpenter, and "Her Lover Song," Mary Turner Salter. In such contrasting music came a severe test, and both in her singing and interpretating Mrs. Williams was eminently adequate. In the "Easter Morning," sung with the Club, her beautiful resonant tones rang out clear and true over the chorus obligato.

W. H. L.

Hildegard Brandegee, violinist, played in recital at the Hotel Vendome, Boston, November 21.



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From Left to Right: Mrs. Minnie Hubbard, Who Is Conducting the Concert Series in Mankato, Minn.; Joseph Zoellner, Jr., Amandus Zoellner, Antoinette Zoellner and Mr. and Mrs. Zoellner

THE Zoellner String Quartet has returned to New York after an extensive tour of the West and will fill two weeks more of engagements culminating with its New York and Boston appearances. After the first of the year the quartet will again go West and will be busily occupied until Spring.

One of the most successful concerts of the past tour was that given in Mankato, Minn., due to the excellent management of Mrs. Minnie Hubbard. Mrs. Hubbard, who is herself a violinist of ability, having studied with Hugo Heerman, is managing a course of concerts in her home city. Aside from the Zoellner Quartet, the course includes joint recitals by Rudolf Ganz, pianist, and Helen Ware, violinist, and by Enrico Aresoni, tenor, and Martin Bruhl. This successful course is the first that has been conducted in Mankato.

WASHINGTON ARTIST VISITORS

Schumann-Heink and de Tréville Find Warm Approbation

WASHINGTON, D. C., Nov. 21.—The capacity house that greeted Mme. Schumann-Heink yesterday plainly showed what a favorite this singer is in the national capital. Rich tones, inspiring volume and delightful interpretation were displayed in the varied program which the artist presented. It was indeed a delight to hear her operatic arias. Mme. Schumann-Heink was assisted ably by Edward J. MacNamara, baritone.

It has been a long time since Washington has had the pleasure of hearing such vocal technic and flexibility as that displayed by Yvonne de Tréville. To her "Three Centuries of Prime Donne" in costume she gave delightful interpretation that captivated her audience. The Mad Scene from "Camp of Silesia," Meyerbeer, displayed wonderful execution, and her air from "Louise" was exquisite. Florence McMillan made an excellent accompanist. W. H.

КОНСТАНЦІЯ' ПЎРДЭ
РЎССКІЯ ПѢСНИ
?
ASK CONSTANCE PURDY
See Page 18

FANNING'S TORONTO RETURN

Big Audience Hears Admirable Program of American Baritone

TORONTO, Nov. 21.—Cecil Fanning, the American baritone, gave a return recital on November 19 in Massey Hall before an appreciative audience of 4,000. Mr. Fanning's program included operatic arias by Monteverde, Gretry, Verdi and Massenet; Russian songs by Rachmaninoff and Rimsky-Korsakoff and songs by Loewe, Dr. Gutzeit, Homer, Willeby and Arthur Whiting.

Mr. Fanning's fine voice, his musicianship and his ability to penetrate the inner meaning of a song won him warm praise. In H. B. Turpin Mr. Fanning has more than an accompanist, for his work supplemented that of the singer in such a manner that the recital became rather an ensemble presentation. Mr. Fanning and Mr. Turpin were heartily recalled and added many encores.

NEW MUSIC BUREAU IN FIELD

Messrs. Edlin Give "Fair Play to Artist" as Slogan of Enterprise

"Fair Play to the Artist" is the slogan of the Edlin Musical Bureau, which was organized recently by Louis Edlin, the violinist, in conjunction with his brother, Dr. James S. Edlin. The former has studied music for a number of years in Europe and America. Based upon the perspective which he has acquired by actual experience in concert work, Mr. Edlin is carrying out the organic principles of the Edlin Bureau.

With Louis Edlin and his brother (the latter an enthusiastic music-lover) are associated Emanuel Friedman and Samuel M. Tushnett. On the Bureau's roster are a number of artists, among them being Harriet Scholder, pianist; the Sinsheimer Quartet; Henri Barron, tenor; Helen Scholder, 'cellist, and Alice Kraft Baroni, soprano.

Two Resident Artists in Omaha Recitals

OMAHA, NEB., Nov. 27.—Important in the matter of local musical activity was the recent annual piano recital of Martin Bush and a song recital by Eloise Sheppard, Omaha, soprano, who reappeared here after successes in other cities. Mr. Busch surprised even his admirers with his masterly playing of an interesting program, including the Liszt Fantasia and Fugue on the name "Bach," and the "Keltic" Sonata by MacDowell. Miss Sheppard displayed fine interpretative powers, a charming stage presence and a beautiful voice. She was ably supported at the piano by Mme. Borglum. E. L. W.

DUNNING LECTURE TOUR

Originator of Study System Endorsed in Her Campaign

Carrie Louise Dunning, originator and chief exponent of the Dunning System of Music Study for Beginners, who has been holding her classes in New York, has given lectures before various clubs and associations in Philadelphia, Syracuse and other cities in the past few weeks. She has just returned from a second visit to Syracuse, where the interest in her work was such that there was a demand for a second lecture.

Mrs. Dunning, aside from her classes, is devoting much attention to lecturing on the need of revising our system of musical education, not only for children but for adults as well. In her lectures she points out from her own experiences the futility of many of the present day music methods and explains how such conditions can be remedied. Her lecture in Syracuse was enthusiastically received and her methods heartily endorsed.

The Society of the Friends of Music opened its second season with a concert at the Ritz-Carlton Hotel, New York, November 22, with Paul Draper, tenor, and David Sapirstein, pianist, as soloists. Several new songs by Karol Szymanowski were on the program.

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MAX SMITH, Music Critic of the NEW YORK PRESS says: "Her playing would receive recognition in any musical community of the civilized world."

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WINS NEW ENCOMIA FROM THE NEW YORK CRITICS

PRESS

As the musical public had two opportunities of discovering last year, Miss Spencer is an artist of whom her compatriots may well be proud. But, unlike so many of her professional brothers and sisters, who complain that their talents find little or no appreciation at home, she has no need of inviting national sympathy. Her playing would receive recognition in any musical community of the civilized world.

It was characteristic of Miss Spencer to select as her contribution César Franck's Symphonic Variations for piano and orchestra—music that gives little opportunity for superficial display—and she carried out her task also in characteristic fashion; with a clean and crisp technique, with musicianly feeling, with fine taste, and absolutely without affectation.

EVENING POST

Miss Eleanor Spencer played the Franck work, and acquitted herself excellently of her task, bringing out with beauty the fine points in Franck's composition.

EVENING WORLD

The soloist was Eleanor Spencer, pianist, who acquitted herself well in César Franck's "Symphonic Variations," showing taste and skill.

HERALD

The soloist was Miss Eleanor Spencer, a young American pianist, who was heard to advantage last season here. Her contribution was César Franck's Symphonic Variations. She played with the same excellent tonal qualities that characterized her other appearances, and her interpretation was sympathetic and broad. She was applauded enthusiastically.

The other orchestra numbers were Bizet's suite No. 1, "L'Arlesienne," perhaps the most beautiful of all suites of short French pieces, and another modern work, Chabrier's rhapsody "Espana."

AMERICAN

César Franck's "Symphonic Variations," for piano and orchestra, brought forward Miss Eleanor Spencer in the solo part, for which the music public should be grateful. For Miss Spencer, who made her New York début last season, is an artist of much ability and charm, and she played yesterday with inspiration and musicianship. Her tone was delightfully warm, her touch accurate, her technique brilliant.

STAATS-ZEITUNG

The pianist, Miss Eleanor Spencer, about whom I had agreeable things to say last year, disclosed her finely musical taste through the dignified though hardly barvoura-like and grateful "Symphonic Variations" by Franck and through her exquisitely fine and technically sure execution of it. With such works one cannot achieve noisy successes, but a serious artist can always lodge himself more securely in the appreciation of those who know.

TIMES

Miss Eleanor Spencer played Franck's Symphonic Variations in a really artistic spirit, with sympathy and grace. Miss Spencer gave great pleasure to the audience in a work that is of incessant charm, filled with much of Franck's poetic spirit, of his powerful and vivifying harmonic feeling.

WORLD

The soloist was Miss Eleanor Spencer, an American pianist who established herself here last season because of her talents. Her performance in the effective Franck "Symphonic Variations" for piano and orchestra was distinguished by a clear and fluent technique, well balanced nuance and much musical intelligence.

TRIBUNE

Miss Eleanor Spencer, who was the assisting artist, played César Franck's Symphonic Variations for piano and orchestra with fine effect.

SUN

The entire programme was French, for César Franck, whose "Symphonic Variations" for pianoforte with orchestra was the second number, was long identified with Parisian musical thought. Eleanor Spencer played the piano part with good technic and artistic sincerity.

GERMAN HEROLD

The admired piano virtuoso, Miss Eleanor Spencer, appeared at the interesting concert of the Philharmonic Society yesterday afternoon, performing with orchestra César Franck's "Symphonic Variations." The young artist showed with this choice that she can go her way and that she can command modern music as well as the classics. All those meritorious qualities which have been recorded here hitherto showed themselves again in this splendid artist's performance. Mature understanding, a complete command of technic and an emotional style. Miss Spencer was given a richly deserved reception.

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From Importers' Clerk to Lyric Tenor of Leading Opera Houses

Such Is Evolution of Luca Botta, Who Gained Rank on Stages of Scala, Colon and Metropolitan in Three and One Half Years—Increasing Recognition for Young Artist Who Once Paid for Privilege of Being a "Super"



Botta as "Rodolfo"

PROBABLY on one has been more surprised at the meteoric rise of Luca Botta than Luca Botta himself. In fact, the young Italian tenor has scarcely recovered from that surprise. Just about three years and a half ago Mr. Botta was at work in his native Naples with his brothers in an importing house, which dealt in such colonial products as sugar, coffee, etc. To-day this same young Neapolitan has a record of success as *tenore di grazia* in the three leading opera houses to which singers of his nationality aspire—La Scala in Milan, the Colon of Buenos Ayres and (highest goal of all) the Metropolitan.

Mr. Botta expressed his surprise at this progress the other afternoon at his New York apartment, where he greeted a duo of MUSICAL AMERICA representatives. To be exact, it was the tenor's charming wife, a Tunisian of Italian birth, who welcomed the visitors. Upon Signor Botta's return from a rehearsal, the Signora, with true Latin hospitality, exclaimed:

"Prima di fare l'intervista prendiamo un bicchierino di brandy, per riscaldarci."

English and Scotch Acquired

At a word from the tenor *un bicchierino di Scotch* was served instead. "How did I, being an Italian, become acquainted with Scotch?" echoed Mr. Botta. "It was when I sang for six months on the island of Malta, where there are so many English." While in Malta the singer also picked up a smattering of English, but the *intervista* was carried on chiefly in Italian, through G. Viafora's aid.

"Before I was at Malta," began the *Racconto* of this *Rodolfo*, "I made my début at the Mercadante in Naples, and this is how it came about: I was a lad in the importing house of my four elder brothers, and in the evenings after the store closed I was always with my friend Vincenzo de Crecenzo, who is now in America. He had finished his study at the conservatory and used to play me his new music, asking, 'How do you like it?' Now and then I would say that it sounded to me like 'Cavalleria,' or some other opera, for they were all in my mind. One evening when we were in a café de Crecenzo was playing the piano and I began to sing.

"'I never knew you could sing,' said de Crecenzo, and he took me to see Maestro Vergine, who was Caruso's teacher. I sang for him only 'la-la-la,' like this, and he said right away: 'You have a good tenor voice, you can make something of yourself. 'So I start in to study with him in the evenings after I leave the store. My brothers were angry at this, for they said: 'Your place is in the business, you will never make a success as a singer.'

"So much did I like opera that I asked the manager of one theater to give me a position among the—what you call them—supers. These positions all were filled,



Luca Botta, New Metropolitan Tenor, as "Avito" in "L'Amore dei tre Re"

so I used to pay him two francs to let me go on as a super. That way I learned the operas.

"Turridu" in Two Days

"One day the impresario of the Mercadante was looking for a tenor to sing 'Cavalleria'—the man he had was not successful. When I speak to Vergine about it he says: 'You can never do it—you have not studied the part.' All the same I go to the manager and sing for him a 'Tosca' aria. Right away he asks: 'Can you learn the "Cavalleria" part?' And I say: 'Give me two days' time.' The opera was in my memory and I learned the *Turridu* in two days.

"My brothers were disgusted when my name went upon the bills, for they said: 'You will be a failure and you will make the family ridiculous. On the day that you sing we will put a sign on the store: *"Chiuso per lutto"* ("closed on account of mourning"). But one of my brothers got courage to go to hear me.

"When I sang the Siciliana behind the scenes my brother ask a man beside him: 'Who is that singing?' 'That is Botta,' he answer. But my brother would not believe until I came on and sang the duet with *Santuzza*. The audience applaud that very much, then he had to believe I could sing. Are my brothers angry now? No, when I returned after singing 'Nabucco,' 'Oberon,' 'Tre Re' and 'Butterfly' at the Colon, they present to me a bust of myself by the celebrated artist, Gino de Micheli, to show that they were glad of my success."

A Maltese Salary

In his six months at Malta sixty-eight performances were sung by Mr. Botta. Actually these all occurred within four months, for during the first two months he was an operatic "dark horse" and was not given a chance. Once given this chance his immediate success made him in constant demand. Mr. Botta exhibited as a prized trophy a royal scarf pin presented to him by the Duke of Connaught, then the governor. "He also sent me a check," added the tenor, "which I liked very much, for I was singing for two hundred francs (forty dollars) a month. When I sang at the Duke's house in concert I gave serious music, but when he found I was from Naples he said: 'Next time will you sing me some of those Neapolitan songs.'"

Asked what opera he enjoyed singing the most, the tenor replied: "'Lorelei' by Catalani. When I sang that at Verona Maestro Serafin advised Longinotti, impresario of the Colon, to go down and hear me, for he said, 'That is the tenor for your "Oberon" at the Colon.' So Longinotti was there along with Mingardi, impresario of La Scala, and Lusardi, the agent, who supplies many artists for the Metropolitan. Well, I sang 'Lorelei' and was engaged for Scala, Colon and Metropolitan."

When Signor Botta sang in the Far West two seasons ago with the Pacific Coast Opera Company he was at first unheralded as he had been at Malta. Eventually the other tenors failed to set the Pacific on fire, and Botta was given a chance. Result, as before. His success put him on the opera bill almost daily, and on one day he sang both "Bohème" and "Butterfly." Manager Leahy of San Francisco wished to sign him for Tetrazzini's concert company, but he had to go to La Scala to sing *Ernani*.

A Singer's Kindly Act

Mme. Frances Alda, wife of the Metropolitan general manager, happened to be in San Francisco then for a concert, and she went to hear Botta in "Bohème." "After the first act," related the tenor, "Carmen Melis comes to me and she says: 'You are a lucky man. Mme. Alda is here, she likes your singing and wants to congratulate you.' Mme. Alda then tell me: 'I will write to my husband about you, he may have an opening for you.'"

Mme. Alda kept her word, but Mr. Botta was not able to sing for Mr. Gatti on his way back through New York. The next time Mr. Gatti was in Milan he looked over a list of tenors handed him by Lusardi.

"Where is Botta?" asked Mr. Gatti.

"He is in South America," answered Lusardi. At that time a cablegram reached the agent from the Colon impresario announcing Botta's success in "Oberon." Thereupon Gatti-Casazza sent an all-sufficient cable to Botta to this effect:

"Engaged Metropolitan." K. S. C.

GABRILOWITSCH IN OPENING RECITAL

Pianist Plays in New York After Six Years' Absence—Wife Assists Him

Something like six years have gone by since Ossip Gabrilowitsch last played in New York. In the interim he established himself in Munich, where he varied his activities as pianist with frequent excursions into the field of orchestral conducting, gradually acquiring a handsome reputation in this particular sphere. It was also reported that he had grown considerably in his original estate, and that his playing had taken on deeper and more far-reaching qualities than it possessed on his previous American tours. His return this season was consequently awaited with a considerable show of interest, and an audience of distinction and large size was in Æolian Hall on Wednesday evening of last week, when he gave the first local recital of his present visit. Speaking by the card, the event was a joint function, for the pianist divided the program with his contralto wife, Clara Clemens, the daughter of Mark Twain.

The pianist's contributions consisted of Beethoven's sonata, "Les Adieux, L'Absence et le Retour"; Schumann's Sonata in G Minor, and twelve Chopin Preludes of Op. 28. He also furnished the accompaniments to his wife's songs, which comprised the lengthy concert aria, "Ah! Perfido," of Beethoven, the four "Gypsy Songs" of Brahms, Fauré's "Antoine," Debussy's "Mandoline" and Henschel's "Morning Hymn." After the Chopin group he played one of Schumann's "Fantasiestücke" and other extras.

It needed but one-half of the Beethoven Sonata to demonstrate that the art of Mr. Gabrilowitsch has indeed undergone a transformation since local music lovers last had acquaintance with it. His playing is broader in sweep, more decisive and full-throated in its general accent—in brief, more stressful and masculine. But it has lost not a little of the tender poetic fragrance that used to make it exquisite. The essence of its former soulfully emotional utterance has given place to an element of sophisticated deliberateness and cold calculation. It has given over some of its erstwhile fervor of unaffected sincerity. Can it be that the academic properties of a certain type of German musical atmosphere have brought this to pass?

In point of sheer singing beauty of tone, Mr. Gabrilowitsch's work does not compare favorably with its former condition—and how enchantingly his tone used to sing will never be forgotten by those who heard him. Last week he displayed a degree of vigor that often passed bounds of discretion—in the D Minor Prelude of Chopin, for example, he belabored his instrument very severely, and more than once during the evening the jangling of piano wires was all too audible. The pianist's technic is unquestionably of an imposing order; nevertheless, there were occasions when his passage work was blurred by his incontinent muscular effusiveness.

Mr. Gabrilowitsch reached one of his highest marks in the second movement of the Beethoven sonata. Not an essentially subjective reading it proved, none the less, an extremely effective exposition of its content. It revealed discretion and sensitive musical understanding. Schumann's splendid sonata would have profited by more pointed romantic inwardness. Much of Mr. Gabrilowitsch's Chopin was finely felt and movingly expressed. The high water mark was reached in a really superb delivery of the plangent one in C Minor.

There was applause of the warmest kind for the pianist and for his wife. Mme. Gabrilowitsch cannot, however, be said to have disclosed gifts of a very pronounced order of excellence. She is undoubtedly very sincere and evidently painstaking in some respects. But such little voice as she possesses is not improved by her manner of using it, nor by her general amateurishness. In singing Beethoven's "Ah! Perfido" she was not well advised, nor did she cope altogether happily with the Brahms numbers. Her best work was accomplished in the Fauré song. Her husband's accompaniments were notable. H. F. P.

The first of a series of three relief concerts for the American Ambulance Hospital of Paris, given on December 4 at the Garden City (L. I.) Hotel, was a decided success. The soloists were Bernice di Pasqualo, soprano; David Bispham, baritone, and Manolito Funes, pianist. Harriet Ware was the musical director.

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RESIDENT COMPOSERS HEARD IN BALTIMORE

Manuscript Night at Florestan—Increased Attendance for Stransky Series

BALTIMORE, Nov. 24.—The Philharmonic Society of New York, Josef Stransky, conductor, gave the first of its series of concerts at the Lyric last night with Johanna Gadski as soloist. There was an increased attendance over the support of former seasons. Mr. Stransky gave admirable readings of the "Pathétique" of Tschaikowsky, excerpts from "Götterdämmerung," "Tristan und Isolde" and the Prelude to "Die Meistersinger." Mme. Gadski gave a wonderfully dramatic delivery of the taxing "Liebestod" and the "Oberon" aria, "Ocean, du Ungeheuer."

At the first manuscript evening of the Florestan Club, November 24, the program gave representation to five Baltimore composers—Gustave Strube, Theodore Hemberger, George F. Boyle, Howard Thatcher and Wilberforce J. Owst. Mr. Strube offered an arrangement for piano and string quartet of the charming introduction and dance of his opera, now in the course of composition. Mr. Hemberger's "Love Songs from the Greek," for flute and string quintet, showed poetic treatment of idyllic and joyous thematic material. Mr. Boyle played the first movement of a piano sonata which he has under construction. The work is startling in its modernism. Howard Thatcher's piano pieces, "Album Leaf" and "Minuetto," are extreme in their employment of arresting harmonic combinations. In a group of songs Mr. Owst displayed his musicianship.

The Flonzaley Quartet gave one of the most delightful concerts of the Peabody Conservatory series on November 27. The interpretations of the Tschaikowsky Quartet in E Flat, two novel movements from a quartet by Darius Milhaud and the Quartet in B Major of Beethoven won rapt appreciation.

A recital of unusual interest was given at the Woman's Club, Roland Park, Baltimore, on November 25, by Clare Paine Gault, soprano, and Marguerite Wilson Maas, piano. One of the features was an original song from the pen of Miss Maas.

F. C. B.

Kneisel Quartet in Annual Denver Concert

DENVER, Nov. 15.—The faithful few of our musical population gathered at the Woman's Club this afternoon to hear the Kneisel Quartet. Thanks to a small group of Denver enthusiasts who become sponsors and meet the inevitable deficit, Mr. Kneisel and his associates come to us annually, and their concert, needless to say, is the event of the season for devotees of chamber music. This afternoon they played with fine clarity the Mozart Quartet in E Flat Major, the *Adagio* and *Allegretto Scherzando* from Dvorak's Quartet in D Minor and the Schumann Quartet in A Major. We heard the same well balanced, tastefully shaded, technically accurate playing that has earned for the Kneisel Quartet a foremost place in the musical world. Mr. Willeke gave the Bach Suite in C Major, for violoncello alone, a virile and clean-cut performance.

J. C. W.

LOCAL SOLOIST WITH ST. LOUIS SYMPHONY

Minna Nieman, Pianist, Appears in Popular Program—Two Choral Concerts

ST. LOUIS, Nov. 28.—With the regular pair of symphony concerts omitted, individual concert-givers have held unchallenged sway this week. However, the orchestra gave its usual "Pop" concert last Sunday afternoon. The soloist was Minnie Nieman, a young pianist, who has recently returned from four years abroad. She played two movements of the Saint-Saëns Concerto in A Minor before a packed house. Miss Nieman had a rousing reception and after the performance had to play as an encore the Schubert-Liszt "Soirée de Vienne." This was done in a charming fashion, with clean, clear technique. Miss Nieman's work in the Concerto was very satisfying. While she lacked the power with which the more seasoned artist plays, the beauty of her tone was much liked by her audience. Mr. Zach as usual played an admirable accompaniment and the rest of the concert was thoroughly enjoyed.

On Monday evening at the Wednesday Club Auditorium Mrs. Edward A. MacDowell appeared under the auspices of the Psi Upsilon Society in a lecture-recital of her husband's compositions.

Tuesday evening brought the first concert of the season by the Apollo Club, under that most capable director, Charles Galloway. An eleventh-hour cancellation of Helen Stanley's engagement, owing to her sudden illness in Chicago, afforded Frances Ingram, contralto, of Chicago, and Marie Caslova, the talented young St. Louis violinist, an opportunity to appear. Miss Ingram exhibited a rich, full, robust contralto in an aria from Gluck's "Orfeo" and several songs. Miss Caslova played beautifully and with much more assurance and freedom than when she appeared last Spring with the orchestra. She chose an effective group of pieces and displayed a rare amount of charm and delicacy in her playing. The club's numbers, as usual, were very well sung.

The Arion Club of Webster Groves, a suburb, has a male chorus of well-trained voices. It is under the capable direction of Rodney Saylor and, like the Apollo Club, gives three subscription concerts with soloists during the season. The first took place on Thursday night. Myrna Sharlow, the soloist, displayed a voice of fine range and timbre as well as variety of expression.

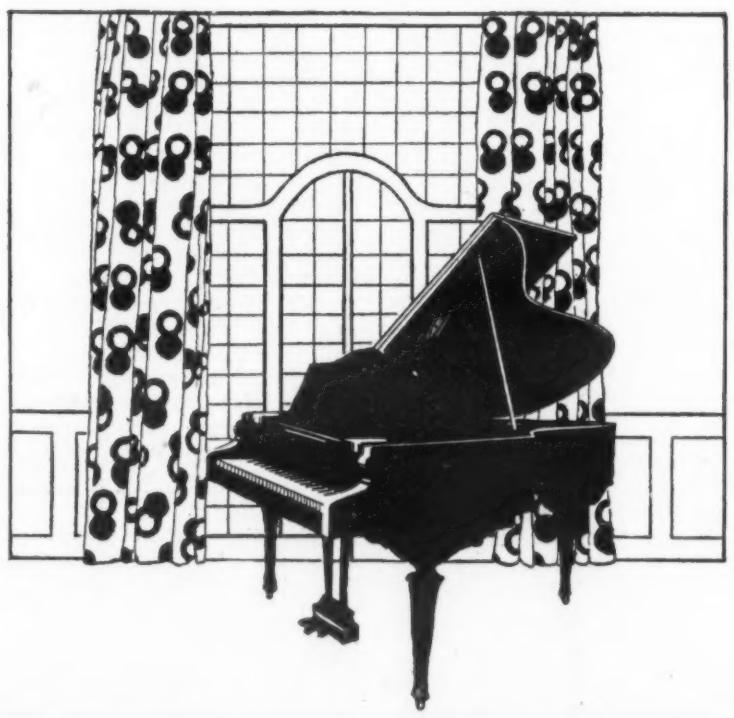
The Symphony Orchestra made a very successful tour the first three days of the week embracing Urbana, Ill., and Hannibal and Columbia, Mo. So successful were the concerts that in the last two cities the orchestra was re-engaged for concerts later in the Winter. At Urbana the concert was under the auspices of the University of Illinois music department.

H. W. C.

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Boston Transcript—"A voice of unexpected beauty, a voice whose full resonance charmed the ear as few voices can. The character songs she differentiated with great skill. . . . Whenever there was a broad melody to be sung, her richness of tone made it doubly delightful. . . . The Moussorgsky songs were each a perfect work of art."

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CALIFORNIA FAVORS REGISTRATION PLAN

John C. Freund's Proposal For Legislative Action Regarding Music Teachers is Endorsed

Bureau of Musical America,
1101 Pine Street,
San Francisco, November 25, 1914.

THE registration of music teachers is the matter of main interest among the California members of the profession and the interest increases as the meeting time of the Legislature approaches. The helpful editorial in MUSICAL AMERICA, issue of November 7, is being utilized by the Music Teachers' Association of California in strenuous advocacy of the proposed law. It has been republished, entire, in the November number of the *Musicians' Journal*, which is printed by the association for circulation exclusively among the association members, and a private letter from Mr. Freund to Secretary Samuel Savannah is quoted in the editorial comment. Says the *Journal:*

"The standardization of the musical profession has been thoroughly discussed during the past year by every State Music Teachers' Association, and also in the musical and public press, and it is generally conceded that at present, legislation cannot be obtained enforcing examination for general teaching.

The Situation in Michigan

"In the State of Michigan legislative bills for the examination of music teachers have been submitted for three successive years, with a lowering of the standard each year, but legislative approval is still withheld.

"In a letter to Secretary Savannah from John C. Freund, editor of MUSICAL AMERICA, he writes: 'That at the present moment in New York State, or in any of the states, it seems absolutely impossible to get a bill passed, based upon a system of examinations, but that the proposed Registration bill is something that we *can* get through the legislatures, and that while it may not meet all the requirements that the sincere and conscientious music teachers would like, it will go far to eliminate the fakes and frauds who make claims that they cannot substantiate.'"

President Henry Bretherick, the able head of the association, has further taken up the subject, saying in a separate article over his own signature:

"The Music Teachers' Association of California, in sending out the draft of a proposed legislative bill for registering all persons who are teaching music in the State of California, did so with the purpose of giving its members and the musical profession an opportunity to approve or offer suggestions for its amendment. Some opposition to the movement was anticipated, as when all such movements are first introduced.

Not a Close Corporation

"The Music Teachers' Association is not a close-corporation, acting only for the interest of a select few of its officers or members, nor does it seek to control a situation by the power of its organization. Its aim and purpose is to cooperate with the public for the uplift of music and music teaching in a community and throughout the entire State—so this movement towards registration is intended to enlighten the public, and to prevent their being further imposed upon by unscrupulous teachers, even though any such may chance to be enrolled as its own members."

Mr. Freund's plan has been adopted without modification, and the California teachers are determined that legislation requiring registration shall be enacted. There will be opposition, no doubt, but the spirit of the people is on the side of the proposed reform and we look for no postponement of the desired action.

THOMAS NUNAN.

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 5



—Photo by Aimé Dupont

New York, Nov. 12th 1914.

Did you ever think that the Bible, in speaking of Heaven, constantly refers to music? Whether there is any "other world"—"future life"—"World to come"—or not, we can make the future that is to come on this world a Heaven by means of music and song, and almost everyone carries in his throat the means of making himself and other people happy.

David Bispham.

The eminent American baritone, David Bispham, has won distinction not only as an artistic interpreter of song but as a propagandist for "songs in English"—a subject which he has kept alive in the minds of the concert-going public of this country by his convincingly worded addresses made in the course of his recitals.

THREE WASHINGTON EVENTS

Stransky Visit, Flonzaley Concert and First Rubinstein Program

WASHINGTON, D. C., Nov. 30.—The first concert of the New York Philharmonic Orchestra on November 24, under the direction of Josef Stransky, was enthusiastically received. The symphony was that of Tschaikowsky's "Pathétique," which was given a stirring presentation. Mme. Gadski sang the aria "Ocean, du Ungerheuer" from "Oberon" and the "Liebestod" with brilliancy and dramatic intensity.

The Flonzaley Quartet made its initial bow of the season on November 28, before an enthusiastic audience. The student element of the city has taken an especial interest in this organization. The program on this occasion consisted of Quartet in E Flat Major, Tschaikowsky; "Sonata a tre," J. Marie Leclair, and "Intime, contenu Rhythmique," Milhaud.

The Rubinstein Club gave its first public concert of the season under the direction of Mrs. A. M. Blair last week, with the soloists culled from its membership. These were Helen Crennan, Mrs. James Kerr, E. Augusta Hill and Mrs. Bertha Lincoln Heustis, besides Richard Lorleberg, 'cellist. The chorus sang six songs with clean attack and sympathetic interpretation. Julia Huggins was at the piano and Mary Mullaly presided at the organ.

W. H.



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THIBAUD ABANDONS TOUR FOR WAR DUTY

Violinist on Staff of General Galieni — Kennerly Rumford with English Army

In a letter which Loudon Charlton has received from Jacques Thibaud, the French violinist states that he has gone to the front, and therefore will be unable to fulfill his engagements in America this season. In the letter, which was written under date of November 11, he says, in part:

"Alas! very dear sir, I must definitely abandon the hope of filling my engagements in America this season. France, still unhappy by the presence of the Germans, has need of all those who are able to serve her. I remain by orders, and by duty in the army of my country, and beg to be excused by all who counted upon me this Winter. I am on the staff of General Gallieni, and have had the honor of going in my automobile twenty or more times to the extreme front of the gigantic battle which has been raging daily for nearly three months. I have seen great, noble and sad things.

"I will never be able to tell you how the sympathy of your compatriots has touched French hearts. Here, your people are wonders of marvelous courage and devotion. One sees them give of their best in the hospitals with an untiring ardor. Men and women are working with all the nobility of your wonderful people.

"I read that my dear friend Fritz Kreisler had been killed. My sincere regard and admiration for him made me suffer much. I now know it was a false rumor, and I am profoundly glad of it. Tell all those who had invited me to play for them that I hope not to be killed, and that I further hope to make a long and successful tournée in America next year."

Mr. Charlton also relates that the call of his country has been answered by Kennerley Rumford, the English baritone, who has interrupted his tour with his wife, Mme. Clara Butt, in order to go to the front with the Ambulance Corps. Madame Butt will continue the tour, the receipts of which are devoted to the various British war funds, while her husband is aiding the wounded on the battlefield. Mr. Rumford has equipped his car as an ambulance and is now in the thick of the fray.

George Harris, Jr., in Columbia Recital

George Harris, Jr., tenor, gave a recital for the Columbia University, Institute of Arts and Sciences, on November 21 in the Horace Mann Auditorium. The program included songs by Gluck, Schubert, Schumann, Berlioz, Massenet, Mallinson, Dr. Arne, Moussorgsky, Hammond, Graham Peel and Marshall Kernochan. There were also two French Folk Songs, two Irish country songs and a Hungarian melody, which through their quaintness gave great pleasure. Mr. Harris was in exceptionally good voice and was enthusiastically received by the large audience, the enthusiasm being particularly marked after his spirited rendition of Hammond's stirring "Pipes of Gordon's Men."

Tertius Noble Organizes Church Festival Chorus

T. Tertius Noble gave an organ recital on November 23 at St. Thomas's Church, New York, where the English artist is the official organist. An unusual program gave much pleasure to the large audience. The recital was one of the series under the auspices of the American Guild of Organists. Mr. Noble has organized a new St. Thomas's Festival Chorus, with a view to presenting the sacred works of ancient and modern masters. Brahms's "Requiem" is now under preparation.

Mrs. Morrill's Studio Musicales

Mrs. Laura E. Morrill, whose musical evenings during the season have attracted much attention for many years, announces that the first two will take place on Tuesdays, December 15 and January 26. A number of artists will participate in each musicale, besides quartet and choral features, and the accompaniments will be played by Charles Gilbert Spross. These musical evenings will take place in Mrs. Morrill's Æolian Hall Studios.

HADLEY ORCHESTRA IN WAGNER PROGRAM

San Francisco Conductor and Musicians Establish a New Artistic Standard

SAN FRANCISCO, Nov. 20.—San Francisco audiences have a deserved reputation for coldness and seldom accord that whole-souled enthusiasm characteristic of many a European city. One exception was Kreisler's concert last year when the audience would not leave the auditorium; another was this afternoon when the Symphony Orchestra fairly outdid itself in a Wagner program. Over and over again the house shook with applause that called the conductor, Henry Hadley, back and the orchestra to their feet in acknowledgment.

The program was as follows:

"Fliegende Holländer," Overture; "Lohengrin," Prelude to Act I; "Tannhauser," Bacchanale and Finale to Overture; "Götterdämmerung," Siegfried's Rhine Journey; "Siegfried," Murmurs of the Forest; "Die Walküre," Ride of the Valkyries; "Tristan und Isolde," Prelude and Love-Death.

With the opening bars of the "Flying Dutchman" Overture the feeling seemed to pervade the audience that Hadley and his men were in sympathetic accord and that he would handle them as if they were themselves instruments under his magnetic touch. Perhaps most noteworthy throughout the numbers was the conductor's marvelous ability to work up climaxes—climaxes that made the Wagner enthusiasts quiver with delight.

Nothing could have excelled in shading and nuance the performance of the "Lohengrin" Prelude, and it was a pleasure to hear Marcella Craft remark that she had never heard it better played.

The "Tannhäuser" selection proved a happy combination. Mr. Hadley did not play the whole of the ballet music, but made a charming transition to the end of the overture, bringing in the Pilgrims' Chorus and the solemn and glorious climactic ending, which beautifully brought out the contrast of the two vital interests of the opera.

The rendition of Siegfried's Rhine Journey thrilled the audience with the careful handling and blending of the mass of tone-color. It was done with great power and fine contrasting effects, and one must mention the excellent work of Walter Hornig, the first horn, in his solo parts.

Most dainty and delicate and of entrancing beauty was the performance of the Siegfried "Waldweben," and it was followed by a spontaneous outburst of enthusiasm on the part of the audience. The execution of the difficult bird calls in the woodwind was done with a delicacy and precision that made it a lyric poem.

Verve and spirit characterized the masterful performance of the glorious "Ride of the Valkyries." Hadley displayed an abundance of nervous energy with a reserve for the climax, and a marvelous control over his musicians, who seemed hypnotized under his bâton.

But the crowning feature of an epoch-making concert was the "Tristan und Isolde" number. Here the men and their leader were at their best and it made a peroration that held the audience in their seats reluctant to break the spell. As a whole the concert was a great success, not only in that the attendance was the largest yet, but also that the ensemble work of the players set a new high mark of artistic achievement.

BEN LEGATE.

Boston Program of Music League

BOSTON, Nov. 18.—Royal Dadmun, baritone; Salvatore de Stefano, harp, and Adriano Ariani, pianist, were the artists who appeared on Tuesday afternoon at the home of Mrs. Allan Forbes in the first of a series of three musicales given under the auspices of the Music League of America. Mr. Dadmun was received with acclaim in Widor's "Contemplation," Jensen's "Alt Heidelberg," Schumann's "Wenn ich in deine Augen seh," Sinding's 'Licht," Moussorgsky's "Song of the Flea," Hammond's "Pipes o' Gordon's Men," and Quilter's "Now Sleeps the Crimson Petal." His fine baritone voice was well displayed in these songs in which he also showed interpretative gifts of a high order. Mr. Ariani was applauded for his artistic performance of two groups of pieces, while Mr. de Stefano won acclaim for his brilliant playing.



Botta as "Rodolfo"

LUCA BOTTA

IMMEDIATE SUCCESS OF THE NEW TENOR IN "LA BOHEME" AT METROPOLITAN OPERA HOUSE

"THE BEST OF THE NEW ITALIAN LYRIC TENORS HEARD HERE IN A LONG TIME,"—*NEW YORK HERALD.*

PRESS COMMENTS

"His High Notes are Brilliant and Ringing"

After the Racconto he received an ovation. His voice is lyric tenor and the high notes are brilliant and ringing. The most pleasing quality about his singing is an absence of "white voice." To judge by yesterday's work, Mr. Botta is the best of the new Italian lyric tenors heard here in a long time, and yesterday's audience was quick to express its appreciation.—*New York Herald,* Nov. 22.

"The Most Promising Tenore di Grazia the Metropolitan Has Seen in Several Years"

Luca Botta is the most promising tenore di grazia the Metropolitan has seen in several years. His tones, unlike the usual tenor of his type, were unspoiled by "whiteness," were firm, round and warm. In addition, he sang with feeling and with grace. — *New York Tribune,* Nov. 22.

"He Sang With Taste and Style"

Luca Botta, a new tenor, made his first appearance, singing the role of Rodolfo. Mr. Botta made a very pleasing impression. He sang yesterday with taste and style and there was fervor in his delivery. A debut at the Metropolitan is a trying experience, and it is safe to say that Mr. Botta will follow his very creditable first appearance with even better achievements. — *New York Sun,* Nov. 22.

"Praise Be to the Power That Brought Botta to the Metropolitan!"

Chief interest centered in the new Rodolfo, Luca Botta, a lyric tenor making his first appearance here. Praise be to the power that brought Botta to the Metropolitan. He has a beautiful voice of excellent quality, which he uses with real art. Moreover, he has an excellent stage presence and a keen sense of dramatic values. — *Evening Telegram,* Nov. 22.

"Luca Botta Won the Enthusiastic Approval of His Audience"

Luca Botta won the enthusiastic approval of his audience. The natural beauty and expressiveness of his voice charmed and delighted his listeners. Though far less powerful than that of Caruso, Botta's voice is not unlike that of his famous colleague in timbre and expression. His tones have exactly the right admixture of nasal resonance, and throughout the range of his voice, without the least forcing in the higher altitudes, sound sweet, mellow and firm. — *New York Press,* Nov. 22.

"Uncommonly Good Voice"

Mr. Botta's impersonation of Rodolfo had many commendable points. He is young and gave evidence of an uncommonly good voice.—*New York American.* Nov. 22.

"We Look Forward to Seeing Him Again"

His voice is a good and warm one, capable of conveying dramatic feeling. His stage manner was pleasant and vivacious, and we look forward to seeing him again.—*Morning Telegraph,* Nov. 22.

SEEKS AID FOR POLES DRIVEN FROM GALICIA

Let Us Requite Some of Our Musical Debt to Poland by Helping These Stricken Refugees, Pleads Mme. Melville-Liszniewska, American Pianist —Our Action May Prevent Future Masters from Being Lost to the World

"LET me plead a cause which ought to appeal deeply to American music lovers. We all know what Poland has contributed to the world's music. Well, my appeal is for the Polish refugees who have been driven from their homes in Galicia. They are stranded in droves in Vienna and throughout Austria —penniless, thinly clad and without food. When I left Vienna there were so many about the city that one had actually to walk in the middle of the street because of the jammed sidewalks. Why does not Austria help them? It is doing all it can, but Austria is not a wealthy country, and the wounded soldiers have first call. There is romance in the aiding of wounded soldiers, but more pathetic, to my mind, is the lot of these Polish non-combatants, who through no fault of their own are left homeless and starving.

"That is why I make my appeal to Americans and especially to our musical people. This plea is one of the chief reasons why I have come to America." The speaker was Marguerite Melville-Liszniewska, the American pianist, who returned recently to the United States after several years of professional life abroad.

"America is contributing nobly to the succor of the Belgian sufferers and one would not wish for a moment to take a penny away from this cause. But we hear the remark frequently: 'There are other sufferers in Europe—why can't we help some of them?' Right here I come forward with a most deserving need—that of the Galician Poles.

What We Owe Poland

"Whatever our sympathies may be in the war, we have no quarrel with the Poles. Politically, their struggle for freedom must appeal to all Americans. And did not Poland give us Kosciuszko during our revolution? Musically, we find all the world are indebted to Poland—first of all for Chopin, and to-day for Leschetizky, Paderewski, Jean and Edouard de Reszké, Sembrich, and many others.

"What the Poles have done for music in the past, however, may not animate our giving as much as the possibilities of what they may do in the future—doubtless some of these very refugees. Do you know what the percentage of musical talent is among that people over there? It would put to shame many of our American students who flock abroad for study. My husband has a friend who is a leading violin teacher in Kieff and he tells us that there is wonderful talent among those young people. Jasha Heifitz, the little violin wonder, is just such a child. I tell you, it's in the blood. And who knows, if we fail to aid these Polish refugees, the world may lose more than one young musician who was destined to become a great composer or virtuoso.



Photo by Pauline Kruger Hamilton, Vienna

Marguerite Melville-Liszniewska, Pianist, with Prof. Julius Epstein, Former Head of Vienna Conservatory, in Front of House Where Beethoven Wrote His Ninth Symphony, in Baden, near Vienna. Right, Mme. Melville-Liszniewska

"You can see what their need is when I tell you that one Polish banker and lawyer who is a friend of my husband came to us and asked us if we could aid him with money enough to get clothes for his children. In many cases these families have become separated on the journey, and as they had to leave their homes at a moment's notice they have nothing to their names but the clothes on their backs."

Use of Small Sums

This American artist wears a pin called the *schwarzgelbe Kreuz* or yellow and black cross. "I paid two crowns for this," said the pianist, "and the money is used for the Red Cross. Think of it! With that forty cents they can feed ten of the Polish refugees for a day. Isn't that stimulating to us Americans! It shows what we can do by contributing our mite to this humane cause.

"Now, my suggestion is this: Can not American music lovers give sums, no matter how small, to aid these stricken Poles? Further, we can organize concerts for this cause. I am to play in several private musicales for the fund, and will give a concert with another artist in Buffalo for the same purpose. Also, I'm going to stir up interest while in various of our cities. I'll be grateful if MUSICAL AMERICA will help me in this campaign. Mme. Sembrich is taking up a similar work, and she is typical of the Poles' great share in our music.

How to Contribute

"Anyone who wishes to contribute or who wants any information as to how to do so, may communicate with me at my studio, Room 1013, Carnegie Hall, New York. I have been authorized by Princess Montenuovo, wife of the Austrian court chamberlain, to collect money in America for the Austrian Red Cross. Any contributors will receive receipts for their contributions and the givers of the larger sums will be listed in the Vienna papers. Even dimes can be transmitted by the use of coin envelopes. To make sure that the money collected reaches the proper quarter and is used for this definite work among the Poles, I will make the trip back for that purpose, in the event that it isn't possible to secure an absolutely reliable carrier."

As Mme. Melville-Liezniewska outlined this plea her eyes filled with tears, since the distress of the Polish refugees comes very near home to her, as her husband is a Pole, Karol Liszniewski, L.L.D. Dr. Liszniewski is in the Austrian ministry of public works and he has come both officially and personally into intimate touch with the desolation of his countrymen.

"The difference in our names?" echoed the pianist. "Well, you must understand that they decline the proper names in Poland. That is, Paderewski's wife is actually Mme. Paderewska. Sarasate used to say: 'I would give anything to know what my name is in Poland. One time I am Sarasate, another Sarasatemu, again Sarasatego and -temovi.'

Lesson in Pronunciation

As Americans are to become widely familiar with the name of Mme. Melville-Liszniewska on her tour next season, it was thought advisable to ask her for a short lesson on the pronunciation of the Polish section of that name. "You see, in Polish the 'sz' is like our 'sh.' Therefore my name should be pronounced 'Lish-nyeff-ska.'"

Besides the pianist's work for the Poles and her playing in concerts, she will teach at her New York studio and once a week at Steinert Hall in Boston.

The mellifluous sound of this pianist's voice over the 'phone had suggested the thought that Mme. Melville-Liszniewska should have been a singer. "Yes, I could have been a coloratura soprano, for that was the quality of my voice, and my father, who was an organist, encouraged me to take up singing. But I didn't like the music that was written for coloraturas, and eventually I took a fancy to the piano.

"And now you make the piano do your coloratura singing?"

The pianist assented. K. S. C.

BARSTOW RECITAL IN TORONTO

Violinist Renews Her Artistic Appeal in Second Appearance

TORONTO, ONT., Nov. 23.—Vera Barstow made her second appearance in Toronto last week in recital at the Canadian Academy of Music. Miss Barstow's admirers filled the hall of the Academy and provided an enthusiastic reception. Her program provided abundant proof of her thorough mastery of the violin. Her tone throughout was unusually warm, at times brilliant, and always of a beautiful musical quality.

The Concerto in D Minor by Wieniawski revealed a particularly fine executive power and an appealing interpretation. Miss Barstow plays invariably with a singing tone of great richness, which found broad expression in a short number by Luigi Von Kunits, "Sarabande et Musette," a minuet by Schubert and a composition by Tirindelli, recalls for which were satisfied with a pretty Gavotte by Gossec. Distinction of style was again shown in the last numbers, Spanish Dance, No. 8, by Sarasate. Miss Barstow was assisted by Mrs. K. L. Zimmerman, soprano, and by Signor Morando and Mr. Von Kunits as accompanists. R. B.

BAUER'S PROVIDENCE RECALLS

Pianist Effusively Applauded as Dr. Muck's Assisting Artist

PROVIDENCE, Nov. 20.—The Boston Symphony Orchestra under the direction of Dr. Karl Muck gave its second concert of the season here Tuesday evening before its usual large audience. The soloist was Harold Bauer, who played Beethoven's Concerto in G Major in a masterly manner. At the close he received six recalls. Dr. Muck's stirring program included the Brahms Second Symphony, and Beethoven's "Egmont" Overture.

The Cathedral Glee Club, composed of the men's chorus of the Cathedral, under the direction of Louis P. Willemin, organist of the church, gave its first concert on Wednesday evening. The club showed fine quality and balance of tone. A feature was the excellent singing of James H. Conway, tenor, a pupil of Arthur Hyde. G. F. H.

Edward T. Zinco, Baritone, in New York Recital

On November 22 a concert was given at Carnegie Chamber Music Hall by Edward T. Zinco, baritone, assisted by Raffaele Punzo, tenor. Mr. Zinco displayed a voice of agreeable timbre and much sonority in his numbers, putting much spirit into his performance. Especially praiseworthy was the Prologue to "Pagliacci," which he interpreted ably.

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CHARITY BEGINS AT HOME

Marc Klaw, the senior member of the distinguished theatrical firm of Klaw & Erlanger, recently published a statement deprecating the readiness of actors and actresses to give their services free for charitable purposes. He thought they should confine such efforts to helping those of their own profession who needed it. He took this position largely because the Actors' Fund, which supports a considerable number of deserving, though impoverished, members of the actors' profession, is in need of financial assistance, owing to the inability of a number of professionals, through the distress of the times, to pay their dues to the fund, which largely depends upon this source of income to maintain the Actors' Home.

Mr. Klaw's argument was virtually that charity begins at home, and that it was more proper for the members of the dramatic profession to give performances to aid their own people before they gave their services, more or less indiscriminately, for the benefit of other charities, in entertainments often conducted by socially ambitious women, and where—certainly in some cases—a large portion of the receipts goes to "expenses."

What Mr. Klaw says, with considerable force and directness, will apply also to the members of the musical profession, who are being continually importuned from all sides to give their services for charitable purposes, though when the object is the relief of distress of musicians the response is often small.

Charity, it is said, covers a multitude of sins—and certainly some of the charitable enterprises in our city cover a multitude of sinners—as well as grafters.

At the present time there is urgent need of a fund to supply the necessities of musicians who have been forced to come to this country because nearly all musical activities in Europe have been suspended, so that the teachers have been compelled to close studios, concerts are a rarity, few opera houses are open, these only at greatly reduced prices, and, consequently, at greatly reduced salaries for the performers.

If the successful and prominent members of our profession are to be interested in charity, let it be, certainly first, for their own brothers and sisters, who, through no fault of their own, have, many of them, been reduced almost to beggary, are now in a strange land, many of them unable to speak the language, without friends, means, or even the chance of an engagement.

Here is ample opportunity for some of our public-spirited women, who are always not only the first to enter upon such enterprises, but ever show the greatest ability and sincerity in managing them, to get to work to raise a fund for the immediate relief of the many musical refugees who have been forced to seek our shores.

John C. Freund

MR. BEN FRANKLIN AND THE PROPAGANDA

It is only fair to the many supporters of MUSICAL AMERICA's campaign for the recognition of our American musicians that a correction should be made of the misinterpretation which Mr. Ben Franklin put upon the propaganda in a letter to the editor of MUSICAL AMERICA, published in last week's issue. Mr. Franklin, who is a local manager of Albany, N. Y., declares: "I am not entirely in favor of your crusade against foreign artists in preference for those from this country."

MUSICAL AMERICA and its editor have never campaigned "against foreign artists," but always *for* American artists. That is, the fight has been directed at the public's discrimination against talented American musicians in favor of artists who are crowned with the halo of European birth.

MUSICAL AMERICA'S propaganda has been directed against the absurd prejudice in this country for everything and everybody foreign in music, whether worthy or not, and against the equally absurd prejudice toward everything and everybody American in music, whether worthy or not.

Local managers comprise one of the classes who have been engaged in this discrimination. Yet, says Mr. Franklin: "What the public wants, as well as the local manager, is fine artists who have some box office ability." Precisely! But the result of our musical independence will be that each time our gifted American artists are given a chance they will show themselves to be worthy, and each time they prove this worthiness the greater will be their power as box office attractions.

Absolutely indefensible is Mr. Franklin's final dictum on the subject: "We all know it to be a fact," says he, "that we Americans are not as good artists as our foreign brothers and sisters." The maker of such a statement is bending so far backward in his argument that he hovers on the brink of losing his mental equilibrium. However, with regard to Mr. Franklin's misstatement of the position of MUSICAL AMERICA, let us remind him that nothing is more unjust than for a man to attack an argument that was never made, except it be deliberately to misrepresent an argument and then claim credit for opposing it.

KNITTING AT CONCERTS

Those who attend concerts these days are witnessing a new activity among their neighbors. On all sides they find women of all ages conscientiously knitting stockings, mufflers and other wearing paraphernalia. The explanation is, of course, that these worthy persons are occupying their time making clothing for the soldiers in the great European war—surely a commendable purpose.

"To kill two birds with one stone," however, and so to hear a concert and do knitting at the same time is, unfortunately, the result of their good intentions.

The concert hall is not the place for such activity. The conductor of an orchestra, or any individual artist giving a recital, has the right to demand of his audience its undivided attention. If that attention be divided between the music performed and sympathy for European armies the artist performing finds himself giving his best to those who are not reciprocating in the matter of listening whole-heartedly. And what is more, as an eminent musician remarked last week, it will do the persons who knit at concerts much more good to hear the music (even if they can only stay for half of the concert and then retire to their knitting) than to mix up knitting and music in a public concert hall where art, and not domestic science, is generally supposed to be exhibited.

PERSONALITIES



Alice Verlet in Her Paris Home

Alice Verlet, the Belgian soprano, who is making a concert tour in America this season, has a brother who is enlisted in the defence of Belgium. Mme. Verlet is shown in the accompanying photograph with her pet cat, "Nounouskes," which, interpreted from the Flemish, means "my pet."

Tegani—Riccardo Tegani, the Italian baritone who has joined the Metropolitan company this season, is best known in Italy, Spain and South America. He sings numerous rôles in French as well as in Italian.

Cadman—Charles Wakefield Cadman's "I Hear a Thrush at Eve" was heard in Boston recently on three consecutive days from the lips of three tenors. John McCormack sang it on a Sunday, George Mitchell on Monday and M. J. Dwyer on Tuesday.

Sembrich — Mme. Marcella Sembrich, honorary president of the Polish National Relief Fund, has signed an appeal sent out by that body to Americans for funds to help the women and children of Poland who are suffering from the effects of the war.

Townsend—When Stephen S. Townsend, baritone, sang the solo of Bullard's "Barney McGee" at a recent Apollo Club concert in Boston it was recalled that when the work was first performed it was at the request of the composer that Mr. Townsend sang the solo.

Farrar—Between the acts at Geraldine Farrar's first "Carmen" performance at the Metropolitan, Daniel Frohman, the theatrical manager, sent the following telegram to Miss Farrar: "From my trench across the field of battle I congratulate you on your great victory in 'Carmen'."

Miller—Reed Miller, tenor, is one of the first of the prominent concert artists to subscribe to the "Buy a Bale of Cotton" movement. The tenor was singing recently in his home town, Anderson, S. C., and there he and his wife, Nevada Van Der Veer, each bought a bale to help out the situation.

Hutcheson—Ernest Hutcheson, the pianist, having been unable to return to his home in Berlin owing to the fact that as an Australian he is a British subject, and therefore not allowed to enter Germany, now finds himself in the extraordinary position of having to pay an indemnity to his European managers for not filling his concert engagements in Germany during the present season.

Hambourg—It is related by the London *Sketch* that Mark Hambourg, the pianist, brought action for libel some time ago against a newspaper which had suggested that he was a German. In his evidence he said that both his parents and grandparents were Russian. He came to England when he was twelve and was naturalized along with his father. "And you don't owe anything to German *kultur?*" asked his counsel. "Nothing," was the answer.

Forêt—Augette Forêt and the stirring war song, "En Passant par la Lorraine," have become closely identified in London, whence Mme. Forêt has just returned to America. This little singer of old French *chansonettes* gave numerous performances for the British and Canadian soldiers stationed at Aldershot and Salisbury Plain, moving them to a high pitch of enthusiasm, especially with the song founded on the martial air of "La Marche de la Lorraine."

Botta—Luca Botta, the new Italian lyric tenor of the Metropolitan Opera, is a native of Amalfi and studied at Naples with Caruso's old teacher, Vergine, who has since died. He made his début at the Mercadante Theater, Naples, where Caruso also made his début, in "Cavalleria Rusticana." Conductor Mancinelli chose him to create the tenor rôle in his opera "Ero e Leandro" at its first performance in Barcelona. He sang last season in Buenos Ayres and at the Scala, Milan.

Eddy—Julius Harrison, the young conductor of Covent Garden, London, has recently dedicated a new composition, entitled "Pæan," to Clarence Eddy, who will introduce it in his organ recitals this season. The London house of G. Schirmer is now publishing this work, which will later on appear in the American edition. Mr. Eddy was the first to introduce in this country three organ pieces by Julius Harrison—"Supplication," "Canzone" and "Gloria in Excelsis"—which have attracted unusual attention.

POINT and COUNTERPOINT

WON'T somebody kindly step forward and endow a school of musical appreciation for the harassed copy-readers of our daily newspapers.

Last week the New York *Sun* carried on its first page a Boston dispatch telling of the projected "Siegfried" performance in the Harvard Stadium. Hark to this morsel:

The entire cast is to be composed of the world's most famous singers, including Bergar as *Siegfried*, Gadski as *Brunnhilde* and Schumann-Heink, Gluck, Mime, Alberich, Whitehill and Fafner.

Also, the *World* added to the Wagner characters by concluding its list of the cast thus:

"Clarence Whitehill, Wotan, and Basil Ruysdael, Father."

* * *

Concerning this "Siegfried" in a football arena, the New York "Telegraph" hazards: "What a wondrous victory uninformed outsiders are going to believe the student body must be celebrating!"

* * *

On the day after John McCormack's recent New York recital, both the *Herald* and the *Sun* captioned their notices of the tenor's appearance: "Mr. McCormack Sings."

Another paper varied the line thus: "John McCormack Sings."

At last it begins to dawn upon us that Mr. McCormack does not play the ocarina.

* * *

We must leave Harvey Peake to settle the score with Kipling (and with the critical gentry) for the following philippic which he sends us:

L'Envoi of Critics

When Earth's last critic is strangled,
And his small soul is twisted and dried,
When his narrow, warped bleating is stifled,
And his critiques have rotted and died,
We shall rest, and faith we shall need it,
Lie down for an aeon or two,
'Till the Master of all fair judgment
Shall give us the proper view.

And he who loves Art shall be happy,
He shall sit in a golden chair,
And measure each artist's achievement
By a standard unbiased and fair!
He will have an opinion unhampered
By Max, Henry, Sigmund or Pitts,
And 'twill be all his own, not a bought one
From critics who are posing as wits.

And the artists will rise to great splendors,
When there are no mad scribblers to blame
For the nerve wracking fear will have vanished
That was roused by a great (?) critic's name.
And we who believe they are useless,
Except to besmirch and to mar,
Shall enjoy the thing as we see it
With the god of things as they are!

* * *

A theatrical paper prints a picture of a "movie" actress, and the caption which tells of her exploits has this ending:

"She never fails to have handy a bottle of —— ——, the mineral water de luxe, which she finds very refreshing after executing a particularly strenuous scene."

Quaint are the usages of advertising! Why not apply a similar idea to musical artists, such as:

"Signor Pizzicato, the noted Italian violinist, always keeps in his dressing room a bottle of Double X Ointment, which he finds invaluable for rubbing into his bow arm after executing a difficult cadenza."

* * *

The Contralto—"What are you going to give yourself for Christmas?"
The Soprano—"I was thinking of buying a fur coat, but I've decided to give a New York recital instead."



An Operatic Kennel Club

Now that the Metropolitan stars are forbidden to bring their dogs into the opera house, we suggest a canine check-room annex to the stage door.

* * *

The Rosemary Colored Quartette did not give its concert at True Eleven Hall last night because the bass was in jail.—Lincoln (Tex.) Recorder.

Is his singing as bad as all that?

* * *

Composer (in publishing office)—"I've brought you in a new work of mine that my friends assure me is quite original.

Publisher (after looking it over)—"Yes, but I liked it better the way Mendelssohn orchestrated it."

* * *

The notes in the Denver Philharmonic concert program supply the winner in the Anti-Climax tournament finds F. P. A. "After killing the lovers," say the notes to Tschaikowsky's "Francesca da Rimini," "Guido went about his accustomed duties."

COLUMBIA SONG RECITAL

Edwin Orlo Bangs Provides Collegiate Hearers with Fine Program

Edwin Orlo Bangs, tenor, an artist pupil from the Mehan Studios, gave a recital in Horace Mann Auditorium, Columbia University, on November 18. Mr. Bangs in the interpretation of his program showed understanding, taste and feeling, which gave a decided interest throughout. He displayed a voice of considerable beauty and managed his tones with much skill.

His singing of the Scotch and English ballads was done with true simplicity, while in Schumann's "Die Lotusblume" he found real poetic significance, and Dvorak's "Als die Alto Mutter" was given with warmth of tonal beauty. Mr. Bangs found greatest favor with his audience in Cadman's "I Hear a Thrush at Eve" and "Why," by John Barnes Wells. Foote's "O Swallow, Swallow" gave the best opportunity for manifestation of lyric singing. Mrs. John Dennis Mehan played the singer's accompaniments. The audience of students was extremely responsive.

MRS. BAWDEN WINS DIVORCE

Choir Singer Had Been Separated from Organist-Husband Three Years

Mrs. Harriet Rockefeller Woods-Bawden, a widely known singer, was granted a divorce from her husband, Clarence K. Bawden, a composer and organist, November 23, according to a despatch from Philadelphia to the New York *Telegraph*.

The suit was begun by Mrs. Bawden last September but the charges were not divulged. The couple have been separated for about three years.

Both Mr. and Mrs. Bawden are widely known in musical circles in Philadelphia and New York. Mr. Bawden was at one time organist and choirmaster of St. John's Church, Lansdowne, and Mrs. Bawden was at that time a soloist in the choir there. After Mrs. Bawden left her husband she sang in New York and Brooklyn churches. The couple were married November 2, 1904.

Quebec Clubwomen Hear Zoellners

QUEBEC, CAN., Nov. 28.—The Ladies' Morning Musical Club had the great pleasure of hearing this week the Zoellner Quartet, which played before an audience of nearly a thousand women, all of whom were delighted. A marked feature of the recital was the artists' unity and perfection of ensemble.

This Earth, It Is Also a Star

(From the New York Evening Sun of November 23, 1914)

Where the singers of Saturn find tongue,
Where the galaxy's lovers embrace,
Our world and its beauty are sung!
They lean from their casements to trace
If our planet still spins in its place;
Faith fables the thing that we are,
And Fantasy laughs and gives chase:
This earth, it is also a star!

Round the sun that is fixed, and hung
For a lamp in the darkness of space.
We are whirled, we are swirled, we are flung;
Singing and shining we race
And our light on the uplifted face
Of dreamer or prophet afar
May fall as a symbol of grace:
This earth, it is also a star!

Looking out where our planet is swung
Doubt loses his writhen grimace,
Dry hearts drink the gleams and are young;—
Where agony's boughs interlace
His Garden some Jesus may pace
Lifting, the wan avatar,
His soul to this light as a vase!
This earth, it is also a star.

Great spirits in sorrowful case
Yearn to us through the vapors that bar:
Canst think of that, soul, and be base?—
This earth, it is also a star!

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The BOSTON SUNDAY POST, Nov. 8, 1914, says:—"He has an admirable technic and is not guilty of the usual errors in regarding technical difficulties as the ultimate end of violin playing. *His tone is exceptionally warm, expressive and full of color. He is really musical by nature* and his program made an admirable vehicle for his talent. The concerto of Nardini requires just such an expressive style."

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MUSICAL AMERICA'S OPEN FORUM

Says That Towns Where German and German-Americans Preponderate Are Not Good Concert Towns

To the Editor of MUSICAL AMERICA:

I have read with interest the articles and letters published from time to time in MUSICAL AMERICA upon the fact that it is no longer necessary that music students should be educated abroad, and upon the fatuous idea, so prevalent in America, that one cannot be properly educated in music in this country.

There is, however, one aspect of this matter that I have never seen mentioned and yet seems to me obvious. There is probably no town, small or large, at least in the Northern States, that cannot boast at least one inhabitant who has gone to Europe, at some time or other, for music study, usually to Germany, for piano. We all know many such returned students who have stayed abroad as long as their money held out, and then returned to their native towns to teach, lacking the wherewithal to locate in some large city, so they do fine work for their own communities.

But—and here is the point—the studio of every one of them is a hotbed of sedition, so far as everything musical in America is concerned. I am not speaking of those teachers in large cities, where the musical life is a cosmopolitan one—but of the vast number who teach in the smaller towns. I have never met one who would admit that he might have learned as much in his own country, or who did not urge every pupil with a vestige of talent to go abroad where "good music can be heard."

They themselves have usually gone abroad directly from their home towns to some foreign teacher and then come back to the old homes, where they are so well known, and where it is easiest to find pupils. They might be foreigners themselves for all they know about the musical life and advantages of our own music centers.

Therefore, I say it is the music teachers themselves who are to blame for the widespread idea that no good musical education may be obtained at home—that the very air of Germany produces musicians and that one cannot mingle with its inhabitants without absorbing musical knowledge.

If our deluded fellow citizens would but look about them at home and take the trouble to ascertain what percentage of their German neighbors help to support their musical life they might obtain new light on the subject.

It is said that one-fourth of all the white blood in the United States is German, but I think I am safe in saying that no town or city in this country which has a preponderance of German population (or of any other foreign race, for that matter) can be called a good concert town.

Mr. Loudon Charlton, in a recent article in MUSICAL AMERICA, says no town need be a bad concert town if an energetic individual can be found to exert himself in the cause of music. But if such town be half German, or more, any such energetic person will find it a heart-breaking task to interest his public in music. The German element has no interest in music, although they live most comfortably and have money to spend where they will. They are not the ones to make sacrifices for their children's musical education, as do so many American parents. They will not spend money for "such foolishness." These people, or their parents, all came from Germany, and if the very air and soil there breeds a love of music, why have so few of them brought even a little of it to this country? It is only the trained musicians who come from Germany who bring even the love of music with them.

Less than fifty miles from where I write is a town of five or six thousand that is almost wholly German. One hears only German spoken there. It is taught in all grades of the schools, yet it is so bad a concert town that after several years of perseverance the St. Paul and Minneapolis Symphony orchestras ceased going there on their annual tours. They could get only half a houseful for their concerts. It was with regret that they dropped it from their lists, for the German hotel served such home-cooked meals, and the lager beer was so excellent! That town is larger than the average Minnesota town, and any other of similar size is sure to be a college town and furnish enthusiastic audiences for several good concerts each Winter. It is the real American community where artists are welcomed and where an atmosphere of culture is noticeable.

There is no question that an infusion of foreign blood has brought musical talent to many an American family, but why is it that those of pure German or Scandinavian blood of the second or third generation, who have grown up among us and had an equal share in our educational advantages so seldom show marked musical talent or ambition?

It will be understood that I am speaking in general terms, but I think it could be shown that the percentage of Germans who flock to hear a Wagnerian opera in New York, compared with the whole German population of that city, would be in about the same ratio as the number of German citizens who attend concerts (maybe one or two families) out of all the German population of any average sized Middle Western town.

We owe much to the great number of German musicians who have come to our country, and many of them will be among the first to agree that it is not from their countrymen here that they have reaped a rich reward for their work.

Though the people of Europe have all sneered at us as being "dollar grabbers," we know who are the materialists among us, and that it is not the German quarter of our population which supports our musical life, but the real idealists, the American women and their husbands, the kind, generous, not-so-bored by music as-they-once-were American business men.

Sincerely yours,
JESSIE RICE.

Mankato, Minn., Nov. 22, 1914.

A Statement by Mr. Campanini

To the Editor of MUSICAL AMERICA:

Referring to the various reports which have appeared in the New York papers recently relative to the probability of my giving a season of grand opera in New York this season, I beg to deny emphatically that I have any such intention.

There has never been any friction between the board of directors of Chicago and myself, and I am now here preparing the plans for the season of 1915-1916.

The statements attributed to me in stating that I believe the Chicago Grand Opera Company could have carried out its plans are without foundation.

As much as I like the city of New York and the operagoing public, who have always manifested a great interest in my work, I cannot forget the unusual sympathy and encouragement I have received from the Chicago public during the past four years, who have always stood for and demanded the highest in art and music.

I might add that my relations with the board of directors have always been most pleasant and there has never been any question as to the fulfillment or validity of my contract. I shall continue as general director of the company.

Thanking you in advance for giving space to the above denial in your valuable paper, I am, Yours very truly,

CHICAGO GRAND OPERA COMPANY,
CLEOFONTE CAMPANINI,
General Director.

Chicago, Nov. 25, 1914.

"Imitation" in Educational Methods

To the Editor of MUSICAL AMERICA:

I read with surprise, not to say amusement, Alice Groff's letter in your issue of November 21. My object in replying is not to defend J. Massell, but to show the utter absurdity of some of Miss Groff's statements.

When she asserts that in modern educational methods, imitation is an utterly outworn element, she is either ignorant of, or she willfully disregards one of the basic principles of practical psychology.

The impulse of imitation is inherent in the human race. It is found in varying degrees in all peoples and in some animals. It is the first thing that comes to the child's aid, and is perfectly clear to any one who has ever observed children at play. The child's imagination prompts him to imitate what he has seen and heard others do. This is one reason why environment has such a tremendous influence upon the life of the child.

"The simpler actions of the voice or hand which are already mastered are combined in more complex operations under the guidance of an external model." (Sully: Outlines of Psychology.)

"In the act of learning there is a two-fold attitude—observing what is to be done and doing it. In verbal exercises we first *listen* and then repeat." (Bain: Education as a Science.)

It need scarcely be pointed out, that the better the model the better the results, and the sooner such model can be dispensed with.

I challenge anyone to disprove that every good vocal student has in mind some model upon which he works. In the very nature of things he can not help it and the more he studies and improves the better model he demands. Therefore the more his teachers know about the actual experience of singing, the better fitted are they to help him attain his ideals. The ear is the surest guide to precise information. Indeed, much of the success of the great teachers of the past may be attributed to the existence of so many good models.

Francisco Lamperti in his "Art of Singing" says:

"Besides a good voice it is necessary to have a good ear; that is a natural aptitude for seizing and repeating sounds, be they of another voice or any instrument; wanting in this the singer must not expect success."

He also tells us:

"Mancini is of the opinion that the master should exaggerate all defects of emission on the part of the pupil, to render them more apparent."

Garcia in his "Hints on Singing" frankly discusses the natural "sources of imitation."

The greatest singers *are* imitated by the greatest students to a large extent, and a student who cannot gain something from the singing of a great artist has, to my mind, a pretty poor chance of ever becoming a singer.

The imitative impulse has its place in the mental processes of all of us and the teacher who fails to take this into account has much to learn.

The teacher who indulges himself to the extent of interpreting whole songs and arias for his pupils is a fool (and no less so for having been educated) for they will only succeed in aping his mannerisms; but he who demonstrates just enough at the proper moment opens thereby new avenues to artistic success.

Not only does he stimulate the sources of imaginative construction, but he inspires in the mind of the pupil a confidence in the abilities of his teacher, the psychological value of which must not be underestimated.

Respectfully,
BERNHARDT BRONSON.

Milwaukee, Wis., November 25, 1914.

The Work of Christiaan Kriens

To the Editor of MUSICAL AMERICA:

Mr. Freund's plea for America's musical independence has always appealed to me as the truest and most interesting reading I have seen in a long time.

MUSICAL AMERICA is the country-wide organ. It is read by thousands each week, so may I use it as a medium to appeal to the American public to support an organization whose keynote is "Musicians made in America"?

Singers and instrumental soloists have seized the opportunity to study and train themselves here in America under competent instructors; but how about the orchestra? Does not the orchestra play an important part in our musical life? We can be proud of our American singers and instrumental artists, who are slowly but surely replacing foreigners. We should likewise be proud to say "there is an all-American Symphony Society." If we glance at the personnel of the New York Philharmonic, New York Symphony, Boston Symphony, or the Metropolitan Opera House Orchestra, we shall see that over half are foreigners. America has players who are just as fine, and, perhaps better; but our men and women lack training in symphonic and operatic works. Correct interpretation cannot be learned in a year or even five years. No one can hold a permanent desk in a first-class orchestra if he has never learned the art of interpretation. He must obtain that routine and training in an orchestra, which realizes that the player is not a routine musician, and that he comes to the rehearsals to study the works of the great composers. I do not mean the average *amateur* orchestra. You cannot get anything except amusement from such an orchestra. I have in mind the orchestral school.

Fortunately for us all Christiaan Kriens, the well-known violinist and composer, saw the need of such an orchestra. Twenty-three months ago Mr. Kriens founded America's first orchestral school. It is called the "Kriens Symphony Club."

Anyone, no matter what his or her age, race or creed, and who is moderately advanced in his or her instrument, can enter this orchestra. Mr. Kriens gives the orchestra the benefits of many years of experience under such great conductors as Mahler, Mottl, Massenet, Toscanini and Herz.

The music-loving public should foster and support such an organization. This can be accomplished by sending more members. There are a number of expenses, such as music, hall rent, etc.; $500 per year would pay everything. If there is anybody who is interested in America's musical independence, give the orchestra your moral and financial backing.

Mr. Christiaan Kriens may be reached at Suite 864, Carnegie Hall, New York City. Sincerely,

ALEX. M. JARECKIE, MUS. BAC.
434 West 120th Street, New York City.

Mme. Bloomfield Zeisler Again Endorses Propaganda

(*Special to* MUSICAL AMERICA)

DALLAS, TEX., Nov. 25, 1914.—Mme. Bloomfield Zeisler, at a reception yesterday, following her recital of the evening before, paid a glowing tribute to the work of the Editor of MUSICAL AMERICA on behalf of music in this country. She asked that a representative audience be gathered to hear the important message which she thought would be presented to Dallas by Mr. Freund on December 7.

ROBERT N. WATKIN,
Chairman, Music Committee, Dallas Chamber of Commerce.

Must Have "Musical America" for Reference

To the Editor of MUSICAL AMERICA:

You will please find enclosed my check for a year's subscription.

I am a busy teacher, and simply must have your excellent paper for reference.

Most sincerely,
ELIZABETH PADFIELD.

Nashville, Tenn., Nov. 14, 1914.

An Estimable Magazine

To the Editor of MUSICAL AMERICA:

Enclosed please find order for a year's subscription to your estimable magazine.
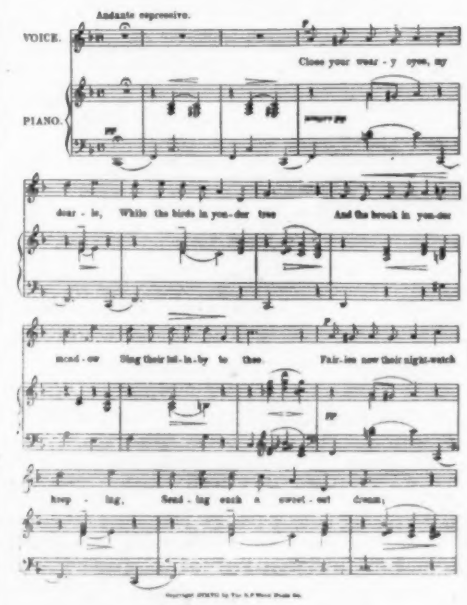
Yours truly,
ESTHER MUNDELL.

San Francisco, Cal.,
Nov. 11, 1914.

Mary Helen Brown

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D (a-d) F (c-f) G (d-g)



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DAMROSCH PLAYS A RAVEL NOVELTY

Modern French Music of Amazing Picturesqueness—Felice Lyne's Début

Walter Damrosch undertook at last Sunday afternoon's New York Symphony concert a sort of bird's-eye survey of the development of French ballet music from Rameau to Ravel. The sequence of dance compositions was interrupted at two places by an aria from Mozart's "Marriage of Figaro" and another from Meyerbeer's "Dinorah," which were fitted into the carefully graded program for the sake of Felice Lyne, the young coloratura soprano from Kansas, who was reported to have set the Thames on fire when Oscar Hammerstein gave opera in London several years ago, but who had not been heard in New York except in semi-private affairs.

Beginning with the overture and gavote from Rameau's "Platée," Mr. Damrosch provided further some ballet airs from Gluck's "Iphigeneia in Aulis," three numbers from Délibes's "Sylvia," four dances from Massenet's "Cid," the bacchanale in "Samson and Delilah" and, as a climax of musical interest and chronological proximity, a "symphonic fragment" of Ravel's "Daphnis and Chloe."

Miss Lyne is petite and attractive and the audience received her efforts in a manner that could not but have satisfied her. This was particularly the case after the florid "Shadow Dance" of Meyerbeer which is better suited to her present qualities than Mozart's "Deh vieni non tardar." The young woman has a small and pretty voice, the best portion of which is its upper register, where the tones are of singular freshness and purity. But it is not a perfectly equalized organ and there is a bad spot in the medium register due to faulty emission. In the Mozart air one missed elegance and style. Miss Lyne's colorature has effective moments, but as yet lacks the brilliancy and facility that might reasonably have been expected of one who had moved London to such passionate delight. But brilliancy and also vocal color may come in the course of time.

Those portions of "Daphnis and Chloe" which were welded together in symphonic fashion for concert presentation constitute one of the most stunningly effective, forceful and original works which have come out of France since "Pelléas et Mélisande." However much it may lose by its separation from stage accessories it remains a thing of altogether amazing picturesqueness and power. It is not, strictly speaking, new; two and a half years ago the ballet was brought out at the Châtelet in Paris by the Russian dancers. It ought to be given in its original shape here. But in default of an actual stage performance the concert version is a thing for which to be devoutly grateful and it is to be hoped that Mr. Damrosch will repeat it soon.

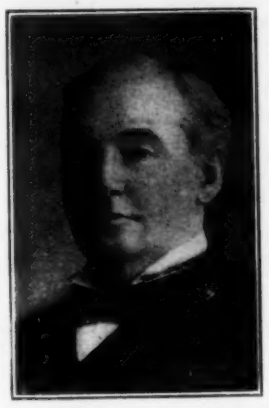
Ravel is one of the few modern Frenchmen who have built on Debussyan foundations and yet maintained real individuality of speech. In the present case he is under obligations to the "Afternoon of a Faun," but his speech is his own. He is more virile, more impetuous in this work than Debussy at his most outspoken; and "Daphnis" is music of a more solid and resisting fiber though it is none the less delicate in its tints and its tissue for that reason. The conception of a poetic imagination of unexampled sensitiveness, it is rich in telling dynamic contrasts, fertility of harmony and thrilling exuberance of original instrumental combinations and devices. And this luxuriance of color is at all times applied with irreproachable taste; the orchestra fairly seethes at times but the resulting effect never conveys the impression of meaningless extravagance or excess of sophistication.

H. F. P.

Correct Slovenly English as First Step in Voice Training

John Dennis Mehan Deplores Nasal Whine and Guttural Growl Characteristic of Average American's Pronunciation

EVERY singing teacher of repute may be said to have his own ideas in regard to voice culture, but it is safe to say that few are so well able to impart these ideas to others in so concise a form as John Dennis Mehan, of New York. Mr. Mehan has a faculty for making epigrammatical statements which the pupil cannot fail to remember. In a conversation recently with a MUSICAL AMERICA representative, upon being queried about various phases of his teaching methods, Mr. Mehan responded:



John Dennis Mehan

"It seems to me that the 'ail' of the American voice is largely due to the average American's manner of pronouncing the English language. The nasal whine and the gutteral growl are both unnecessary, and they may be readily prevented, or overcome, through necessary attention to fundamentals of diction and complete breathing, which should be made a part in the training of every child as soon as conscious education begins. It is plainly manifest that specific training along this line will have to be taken up and carried on in the schools, and the primary school is the place to begin; for it is a sorry fact that in the usual home not one-half the care is exercised as to the manner of distinction in essentials of diction as is frequently devoted to training a bull-pup for household purposes.

"I have long held that voluntary study of correct methods of speech should precede cultivation of the singing voice, since such a course would be logical, and helpful to both teacher and pupil. As things now are, fully one-third of the time of a singing lesson is consumed in correcting faults of diction that ought never to have existed.

"There is another point that I want to bring out, and that is, that scientific treatment of voice-function is of inestimable value, if only on the grounds of hygienic importance. There can be no true vocal art that is not based upon voluntary vocal utterance; the thought being to evolve from that which is natural but inartistic, up to that which meets the demands of high art, and yet seems completely natural. Nature does not as a rule harm herself, since natural processes are without either strain or friction, that is, when nature is not interfered with.

"Breathing is both psychical and physical, either of which is counterpart of the other, so either without the other is simply a ghost of a corpse. Anatomical surgery, however complete its revelations, does not adequately meet the requirements of vocal art.

"Breath-control is simply mind-control. For my own part I like to call this two-horse team, as it were, Moods and Muscles, with Moods at least a nose ahead, or, better still, Moods as leader in a tandem outfit."

W. J. Z.

Harry Gilbert Accompanist for Felice Lyne and Bispham

Harry Gilbert, pianist-accompanist, since his return from concerts with Bispham and Maud Powell, which occupied three weeks and took him as far west as Kansas, has played several concerts with Felice Lyne. He has also played his fifth annual Philadelphia recital for David Bispham and has performed at the New York Euterpe and Beethoven Clubs.

Constance Purdy in Lithuanian Concert

Constance Purdy, contralto, appeared at a Lithuanian concert in McCaddin Memorial Hall, Brooklyn, on November 22. Her numbers were Moussorgsky's "Vision," Aliére, "I must love rejoicing," and an aria from Dargomizky's opera "Russalka." Her presentation of these displayed a voice of unusually beautiful quality used with great charm. Miss Purdy's Russian diction aroused the Russian-born audience to outbursts of wild enthusiasm. Her accompaniments were well played by Mabel Hammond. Miss Purdy, among other dates, is booked for appearances at the Music Settlement, N. Y., on December 9, and St. Paul, Minn., on January 13.

Mme. Norelli and Ganz Win Enthusiastic Praise in Pocatello, Ida.

POCATELLO, IDAHO, Nov. 12.—Pocatello has had two artist's concerts this season. The first was a song recital by Mme. Jennie Norelli, the Swedish singer, on October 29. Mme. Norelli offered a splendid program of Italian, German, French, Swedish and English songs. She displayed a beautiful voice and sang in a charming way.

The other concert was a piano recital by Rudolph Ganz, on November 5. This celebrated Swiss pianist played for an extremely appreciative audience and had great success. Both artists were brought to this city by A. H. Lowe, a young piano teacher located here.

STADIUM FESTIVAL PLAN FOR TACOMA

City Forming Stock Company to Guarantee Event—Orchestra and Chorus Urged

TACOMA, Wash., Nov. 21.—Musically speaking, Tacoma is likely to be very much in the limelight next Summer, for plans are under way for the formation of a musical festival association to be capitalized as a stock company at $50,000, and which is to bring to Tacoma, not only for the Summer of 1915 but for each succeeding Summer, from two to four world-famous artists to be the central figures in a stadium performance. Seriously launched recently as a movement looking ahead to the year of the Panama-Pacific Fair year and to the attracting to this city at that time of a share of the tourists who will visit the Northwest, the scheme has now grown to big and permanent proportions.

Together with the formation of the music festival association work is being carried on for the formation and careful training of a chorus of 1,000 adult voices and an orchestra of a hundred pieces, both of which organizations will be used in the stadium performances when the music festivals are held. For next year it is planned to have two or three of the big artists in the stadium and lines are now out in New York for this purpose. Large sums will probably be paid the performers, but it is thought by those forming the association that the remuneration from an advertising and financial standpoint will be great. Low prices will be charged, with the company's $50,000 capitalization standing as a guarantee.

New Music at Manuscript Society's First Meeting

At the first meeting of the season of the Manuscript Society of New York, which was held at the National Arts Club on November 20, compositions of D. W. Miller, W. Ralph Cox, V. Burnett, M. Silver, E. Hague and E. Kilenyi were heard. Of these especially praiseworthy was the group of songs by Mr. Cox. These were ably interpreted by Catherine Bryce, soprano. They comprised "The Green Lady," "At the End of Day," "Forget" and "Somebody Loves Me."

Young Pianist in Artistic Recital at Detroit

DETROIT, Nov. 17.—Alice Whitbeck, pianist, a student with Guy Bevier Williams at the Detroit Institute of Musical Art, appeared in the first recital of the season last evening. Her program included the Schumann "Carneval"; Minuetto, Zanella; Romance, Schütt; Pizzicati, Délibes, and the Chopin Concerto in E Minor. Miss Whitbeck acquitted herself most creditably and showed excellent training.

The first dinner of the season for the musicians associated with Dr. Franklin Lawson's "Musicolony" project was held at the Roma restaurant, New York, November 19. The evening was devoted to a discussion of Musicolony and its future.



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KUNWALD AROUSES DAYTON ENTHUSIASM

Exhilarating Performance of Wagner Works by Cincinnati Orchestra; Scott Soloist

DAYTON, O., Nov. 27.—The first symphony concert of the season in Dayton was given Tuesday night at the Victoria Theater by the Cincinnati Symphony Orchestra, under Dr. Ernst Kunwald, with Henri Scott, basso, of the Chicago-Philadelphia Opera Company, as soloist. This was the third concert of the fifth symphony series, and proved to be one of the most beautifully dignified concerts ever given in this city. The program was made up of Wagner's works, and, in their interpretation, Dr. Kunwald was most happy. The selections were the Prelude to "Lohengrin," Overture to "Die Meistersinger" and "Tannhäuser," "Waldweben" from "Siegfried" and the "Ride of the Valkyries" from "Die Walküre." Mr. Scott sang the "Song of the Evening Star" from "Tannhäuser," "Hans Sach's Monologue" and "Wotan's Farewell."

Dr. Kunwald and his men aroused tremendous enthusiasm by their performance, and the brilliant conductor was called forth many times, and was obliged to repeat the "Ride of the Valkyries." The enthusiasm was added to by the magnificent singing of Mr. Scott, who was given a veritable ovation. No encores were supposed to be given, but the demand was such that, after the "Hans Sach's Monologue," he added Mozart's "In diesen heil'gen Hallen." The velvet smoothness of his voice, and the perfect purity of his diction were a revelation to many in the audience, and his stately stage presence added to his success.

The "Wotan's Farewell" and "Magic Fire Scene," proved a brilliant climax to a wonderful program, beautifully given. The Cincinnati Orchestra has made great strides under Dr. Kunwald's bâton.

"SCHERZO."

Charles Gilbert Spross is to give a performance of his new Christmas cantata, "The Christmas Dawn," in his home town, Poughkeepsie, N. Y., on Monday evening, December 28, with a chorus of one hundred voices. The soloists engaged for the work are Mildred Graham Reardon, soprano; Mrs. Lulu Cornu, contralto; Joseph Mathieu, tenor, and George Warren Reardon, baritone.

CENTURY OPERA WINS CHICAGO'S RESPECT

"Butterfly" and "Carmen" Add to Public Recognition of Company

Bureau of Musical America,
No. 624 Michigan Boulevard,
November 16, 1914.

Grand opera in English by the Century Opera Company of New York was formally introduced to Chicago last Monday evening, and may be accounted as one of the most important events of the present season. This organization is certainly one of the best organized operatic companies which have ever visited this city.

From the last man on the force of stage hands to the most popular prima donna there is genuine enthusiasm, there is ability and there is an *esprit de corps* which is refreshing and which means much, indeed, for the management. That no star is specially exploited and that the usual pampering of prima donnas and tenors is absent in this company accounts for its general efficiency.

The opening work, "Aïda," was produced in admirable fashion, and the principals who sang the leading rôles all acquitted themselves with special credit, as reported in MUSICAL AMERICA last week. The public of Chicago, though skeptical as to popular priced opera, was much impressed by the excellence of the individual artists and especially with the general ensemble.

On Tuesday evening "Madama Butterfly" was given and again Lois Ewell assumed the leading soprano rôle. Here her voice, as well as her sympathetic histrionism, won her the encomia of the audience. Orville Harrold, as *Pinkerton*, disclosed a lyric tenor of robust quality, well handled. He showed that since his first Chicago appearance some years ago in concert with Tetrazzini he has made great strides and his voice has become of much finer texture and his stage deportment more easy and refined. Kathleen Howard made an effective *Suzuki*, and Thomas Chalmers, a baritone whose Chicago début was accomplished on that evening, gave a satisfying portrayal of the American consul both vocally and dramatically. He was especially good in the second act.

The opera was again conducted by Agide Jacchia, who gave an interesting reading of the score.

Kathleen Howard showed her versatility at the Wednesday afternoon matinée as the Spanish cigarette girl in "Carmen." Miss Howard had thus far been seen in two widely divergent operatic characters and in both of them she earned considerable praise. In the title rôle of "Carmen," however, she proved to be a singing actress of unusual attainments. Her interpretation of this rôle is intimate and subjective. It is less wayward than wily, and there is a feline, subtle quality in her reading of the dramatic elements of the rôle which is unique. She sang the music with great abandon and verve and had studied the character to the minutest detail, not only as to its musical and dramatic points, but also as to its costuming, which was extremely picturesque.

Gustav Bergman, as *Don José*, gave her efficient support. He has a tenor voice of pleasing timbre and uses it well, and he also made a handsome figure as the luckless dragoon. The *Toreador* of Graham Marr was entirely praiseworthy. He received an encore on his entrance song and carried through the rest of the part in able style.

The *Micaela* of Florence Macbeth was of that sympathetic style which captivates the audience. She sang the music of the rôle fluently and with a clear lyric style aptly suited to its character.

Alfred Kaufman, Louis d'Angelo, Elizabeth Campbell, Eileen Castles and Jeannette Kann proved to be useful members of the company. Josiah Zuro, a talented young conductor, brought out all there was in the musical score of the opera.

These three operas represented the first week of the Century Company's stay here, and there were repetitions during the rest of the week, including a Thanksgiving matinée. MAURICE ROSENFELD.

Gertrude Rennyson Soloist with Toledo Männerchor

TOLEDO, O., Nov. 19.—An audience that filled the Scott Auditorium greeted the Toledo Männerchor at its first concert last evening. The audience found much pleasure in this concert as the singers were in fine form and there was a competent soprano soloist, Gertrude Rennyson. She sang two Wagner numbers and a group of four songs in English and two encores. Her accompanist was Carl Bernthaler, of Pittsburgh. F. E. P.

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NATIVE SINGERS IN HARTFORD DEBUTS

Mabel Garrison with Prutting's Forces and Felice Lyne as Recitalist

HARTFORD, CONN., Nov. 25.—The Hartford Philharmonic Orchestra, Robert H. Prutting conductor, was heard in its first concert on November 19, with Mabel Garrison as soloist. Mr. Prutting admirably played offerings consisting of Bach's Brandenburg Concerto, No. 3; the Andante from Haydn's "Surprise" Symphony; the Minuetto and Finale from Mozart's E Flat Symphony; Schubert's "Unfinished" Symphony, and the Liszt tone poem, "Tasso." The orchestra played better than ever before, and had a larger string section.

Miss Garrison, who proved a singer of fine qualities, sang "Ah fors e lui" from "Traviata" with lovely voice and interpretation. In a group of songs, with piano accompaniment played by Mr. Prutting in a most excellent manner, Miss Garrison offered Vidal's "Arietta," Sinding's "Sylvelin" and George Siemonn's "Song of March." Miss Garrison was recalled several times and responded with La Forge's "To a Messenger."

Under the auspices of the Musical Club of this city Felice Lyne made her first appearance before a Hartford audience on November 12. The audience was enthusiastic and Miss Lyne responded generously with the encores demanded. The program included several songs and "Caro Nome" from "Rigoletto," "Shadow Song" from "Dinorah," "Deh vieni non Tardar" from "Le Nozze di Figaro," "Mi Chiamano Mimi" from "La Bohème" and the Valse from "Romeo et Juliette." Harry Gilbert played the piano accompaniments, and the flute obbligato in the "Shadow Song" was played by Herman Siewert.

A large audience greeted the Boston Symphony Orchestra on November 23 in the forty-third appearance of the orchestra in this city. The admired soloist was Marie Sundelius, soprano. T. E. C.

Source of Much Interest and Pleasure

To the Editor of MUSICAL AMERICA:

Herewith check for Two Dollars, to cover subscription for one year. Your paper has been a source of much interest and pleasure to me for several years.

Yours truly, A. D. TAYLOR.

Mobile, Ala., November 25, 1914.

RESTRICTED PROGRAMS IRK BURNHAM

Artist Can Not Give His Best, He Finds, in Works Chosen Arbitrarily

AN artistic cosmopolite greets the interviewer who calls to discuss the trends and aspects of present-day pianism with Thuel Burnham. The young American pianist is open-minded and frank to a degree; his conversational gifts are unusual. Coupling these facts with his utter disregard of conventionality makes it difficult quite to conjure up the pianist's precise prototype.

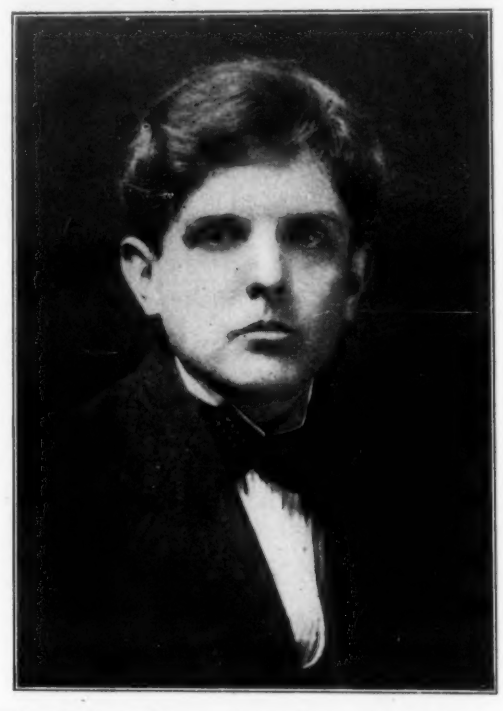
Thuel Burnham is American by birth, but he has resided practically for the last decade in London and Paris. His instincts have been molded by foreign environment, it would seem. To some the pianist would appear to be old-fashioned. For he abhors electricity; it is "soulless," to use his own expression. Taxis and chandeliers are stricken also from the pianist's list of aesthetically agreeable objects.

"In my Paris studio you would notice the number of candles in the rooms. In fact, all of my artificial light is derived from this source. There is something human, something uncertain (and therefore interesting) in the way a candle burns. Electricity is hard, brilliant, positive! It is the same impulse which leads me to take a horse in preference to a taxicab when I have a destination to reach. The element of *life* is preferable to a great, unseen, soul-bereft force." Such an outlook may seem meticulous to the casual observer, yet it serves as a perfect reflex to one facet of Mr. Burnham's character. The pianist is fastidious in dress, manners, views, and (it developed) in programs and their interpretations.

Bars Programs of One Composer

"Frequently I receive communications from colleges and other institutions, asking me to play an all-Beethoven or an all-Chopin program." The pianist, with characteristic abruptness, digressed from a statement of his views concerning candles and taxicabs and launched his ideas on program making.

"To restrict an artist in such a fashion is, to say the least, puerile," went on Mr. Burnham. "Under any condition the number of works in the interpretation of which an artist can do himself justice, i. e., find something to give out, must be limited. To ask me to play an all-Beethoven program is to demand something which I want to give, yet cannot under such conditions—that is, the best I have in me. It has always seemed to me that the bounden duty of an artist is to seek out those compositions which react most powerfully upon his artistic consciousness. In the expression of such works he may reveal something orginal; an aspect of the specific work or works which only his peculiar psychic retina discerns. So you see that when an artist is restricted in the making of his program he cannot possibly utter all that is his to say. Many works which I am requested to play are almost meaningless to me. Others, which I respond to, evoke in me new and unsuspected powers of expression at each performance."



Thuel Burnham, American Pianist and Teacher

No Musical Knick-knacks

"Novelties? No, I am not a seeker after musical knickknacks. The French school is expressing itself in its typical way, which is at once polished, urbane, subtle and often delicious. To my mind it is the contemporary Russians who are saying the big, vital things in piano music. My programs, this Winter, will include new compositions by Rachmaninoff, Moussorgsky, Borodine and Glazounoff. The works of Chopin and Schumann usually figure importantly on my programs. For not alone do I love these composers—my auditors do, also."

B. R.

At a recent meeting under the auspices of the Equal Suffrage League in Montclair, N. J., there was a musical program by Mrs. Alfred Diller, soprano, and Robert Maitland, baritone.

THREE-STAR MAGNET DRAWS HUGE THRONG

Amato, Gabrilowitsch and Felice Lyne with Damrosch Forces in "Mail" Concert

Music *de luxe* at bargain prices was the bait which drew a monster throng to the New York *Evening Mail's* concert in co-operation with the Symphony Society at the Seventy-first Regiment Armory on November 28, with admission fees ranging from twenty-five to seventy-five cents. Once the crowd had been drawn there by the magic in the names of Pasquale Amato, Felice Lyne and Ossip Gabrilowitsch, Conductor Damrosch saw to it that the program offered was so seriously attractive as to stimulate many of the hearers to seek out good music in the future—even without the lure of famous names.

Although a no-encore rule was strictly observed, the recalls were endless after Mr. Amato's brilliantly sung and amusing "Largo al Factotum" from "The Barber of Seville." The applause for the Metropolitan baritone continued after an attendant had raised the piano top for Mr. Gabrilowitsch's concerto and until the pianist finally appeared himself. Mr. Gabrilowitsch offered the Liszt A Minor Concerto, in which his interpretation was marked by tonal beauty rather than by massive dynamics. There was another effusive demonstration at the close.

Looking radiantly attractive, Miss Lyne aroused the audience with her coloratura facility and mellow tone in the "Shadow Song" from "Dinorah." She made a distinctly favorable impression, which was maintained by her singing with Mr. Amato in a "Rigoletto" Duet. Walter Damrosch summoned his players to rise in acknowledgment of the protracted applause for the Beethoven Fifth Symphony. The performance of the "Tannhäuser" Overture met with deep appreciation, and the virtuosity of the orchestra won a tribute in Enesco's Roumanian Rhapsody, No. 1. The attitude of the audience was devoutly attentive and appreciative throughout the program. K. S. C.

Damrosch Orchestra in North Adams

NORTH ADAMS, MASS., Nov. 29.—The New York Symphony Orchestra, directed by Walter Damrosch, gave an inspiring concert on November 24, in the Bijou Theater. Marie Roberts, soprano, was an enjoyable assisting soloist.

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CHICAGO ORCHESTRA IN HOLIDAY MOOD

Several Pleasing Novelties on Thanksgiving Program—Irish Choral Society Concert

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, November 30, 1914.

MUSIC of melodious charm was chosen by Frederick Stock for the program given by the Chicago Symphony Orchestra last Friday afternoon. It was the usual Thanksgiving holiday program. There were some novelties, of the brilliant and colorful order.

Richard Mandl's overture to a "Gascon Chivalric Drama," a "Poème Lyrique" and a "Scène Dansante," by Glazounow, had not been heard in Chicago before, and we might also add to this list the Prelude and Entr'acte from "Der Corregidor," the only opera by Hugo Wolf, although this appeared once on a program at Ravinia Park. These new works, while a pleasant addition to the lighter numbers of the repertory of the orchestra, disclosed nothing of great musical originality. Their themes were pleasing enough and in the case of the Mandl overture, modern and elaborate, but they brought us no new message. Mandl is a Bohemian who has imbibed much from the fountain of musical erudition quaffed by French writers.

The "Rustic Wedding Symphony," by Goldmark, with its rich orchestration and its melodious themes, though some forty-five years old, sounded fresh, and its naïve melodious themes were, indeed, welcome even in a concert where melody was such a prominent factor. Frederick Stock's Symphonic Waltz also added to the brilliance and gayety of the afternoon's music. Saint-Saëns's symphonic poem, "Le Rouet d'Omphale," completed the program. It was magnificently played by the orchestra, which certainly was responsive to the holiday mood.

The Irish Choral Society, much improved as to numbers and also as to musical proficiency, gave its first concert of the season at Orchestra Hall Tuesday evening, assisted by Alice Nielsen, the popular soprano.

Under its new director, Daniel Protheroe, the society has attained a better understanding of serious choral music and has reached a higher standard both as regards precision of attack and tone-blending. There are now some 200 mixed voices in the chorus, many of them fresh and of good quality, and the singing of part-songs and folk-music is artistic. Especially effective was the singing of songs by American composers, including several by the director of the club.

Alice Nielsen divided the program equally with the chorus, presenting some twenty songs of miscellaneous character. These included a group of German songs, by Strauss, Brahms and Schubert; American songs and a group of Irish melodies and folk-songs. Miss Nielsen was in gracious mood and in excellent vocal trim and certainly added to her artistic reputation by her work at this concert. She was repeatedly recalled. For the closing number she sang Schubert's "Die Allmacht," in which the chorus also took part.

Seagle in Evanston

The Northwestern University Alumni Association presented the American baritone, Oscar Seagle, in recital last Tuesday afternoon at Evanston. The program contained old French and Italian songs and ariettes, romantic *lieder* by Schumann, Brahms and Dvorak, a group of modern French songs by Chausson, Fauré, Duparc, Paladilhe and Cui, and a group of English songs by John Alden Carpenter, Amy Beach and Frank Bibb. The last composer officiated as accompanist.

The Illinois Music Teachers' Association prize contest committee announces that its contest for the $500 prize for the best orchestral composition will close January 1, 1915. This contest has aroused considerable interest among the foremost composers of the country.

The usual Sunday afternoon orchestral concerts were given at the North Side Turner Hall, under Martin Ballmann; at the Chicago Hebrew Institute, under Alexander Zukowsky, and at the Sinai Temple, under Arthur Dunham, last Sunday afternoon and evening.

MAURICE ROSENFELD.

Programs Requisitioned as Admission Tickets for LaRoss Recital

MYERSTOWN, PA., Nov. 21.—Earle LaRoss, the American pianist, gave a recital on November 15 at Albright College. This was LaRoss's second appearance before this audience, and so great was the demand to hear the pianist that all of the tickets were sold and programs were then substituted for cards of admission and sold. Mr. LaRoss played with fine technic and musicianship his unique program of German, French, Russian and American compositions. Perhaps the most enjoyable numbers were the Schumann Fantasie, op. 17, and the Rachmaninoff and MacDowell numbers.

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ROGERS RECITALS AT SCHOOLS

Sings at Dobbs Ferry, Lawrenceville, Exeter and St. Marks

Francis Rogers, baritone, has been having much success in his recitals for schools and colleges. On November 5 he sang at Miss Masters' School for Girls at Dobbs Ferry; November 11, an English ballad program at the Lawrenceville School for Boys, and in January he will sing at Phillips Academy, Exeter, N. H., and St. Marks' School in Southboro, Mass. Mr. Rogers's recitals proved that he had carefully studied the needs of schools and colleges and has a large répertoire from which to select programs designed to suit the needs of each school.

On November 18 Mr. Rogers, assisted by Salvatore di Stefano, harpist, and Bruno Huhn, composer-pianist, gave a song recital in Maplewood, N. J., before a responsive audience.

MME. HOMER IN DETROIT

Contralto Introduces for First Time New Song by Her Husband

DETROIT, Nov. 19.—The second concert of the Philharmonic course under the Devoe-Kelsey management was given on November 17 with Louise Homer as the attraction. Scarcely any greater pleasure could have been offered Detroit concert-goers than that of Tuesday evening. Of the contralto's seventeen arias and songs, at the insistent demand of an enthusiastic audience four were repeated, besides which she sang three encores.

Mme. Homer sang a composition of her husband's, "Babylon the Great," for the first time in concert. Even after this lengthy program the auditors refused to leave their seats until the artist had sung again. Mrs. Edward M. Saphone's work at the piano was of a high order. E. C. B.

New Trustees for New England Conservatory of Music

BOSTON, Nov. 21.—The annual meeting of the board of trustees of the New England Conservatory of Music was held November 19. Seven members of the board were re-elected as follows: Joseph Mitchell Chapple, Arthur F. Estabrook, Clement S. Houghton, Eben D. Jordan, Frank W. Marden, Rev. George L. Perin, D. D., Allen W. Swan. Five new trustees were elected for four years: Louis A. Coolidge, Samuel L. Powers and Alexander Steinert, all of this city; Carl Stoeckel, Norfolk, Conn., and L. H. Timmins, Montreal, Can. The executive committee of the conservatory for 1915 is as follows: Eben D. Jordan, president; Arthur F. Estabrook, George B. Cortelyou and George W. Brown, vice-presidents; George W. Chadwick, director; Ralph L. Flanders, general manager; Frederick S. Converse, Edward S. Dodge and Samuel Carr. W. H. L.

Organist Sprague in Toledo Recital

TOLEDO, O., Nov. 27.—At his second organ recital Herbert Foster Sprague played the Eighth Symphony by Widor. The recital was given at Trinity Church before a full house. The program also contained pieces by modern French composers. Jonathan F. Rogers, tenor, was the soloist. F. E. P.

SYMPHONIC FEAST FOR MINNEAPOLIS

Subscription, Popular and Beethoven Concerts All Given within One Week

MINNEAPOLIS, Nov. 28.—Four concerts within five days have been recorded to the credit of the Minneapolis Symphony Orchestra during the last week. The first, in St. Paul, was followed by the third evening subscription concert of the Minneapolis season. The next was Sunday's "pop" and the last marked the opening of the Beethoven cycle. Three Beethoven symphonies and a Brahms were presented. Two appearances of Josef Hofmann, one of Florence Hinkle and one of George Klass, as assisting soloists gave added pleasure.

The Brahms Symphony No. 4 in E Minor, the Schumann Concerto, for pianoforte, in A Minor, and the "Don Juan" tone poem of Strauss were played at the evening concert in this city. The ensemble in the concerto was remarkable—as though Mr. Hofmann, Mr. Oberhoffer and the entire body of men were impelled by one mind.

MacDowell's symphonic poem, "Launcelot and Elaine," under the bâton of Mr. Oberhoffer, and Mendelssohn's E Minor Concerto for Violin, played by George Klass and the orchestra, were the principal features of Sunday's popular concert. Mr. Klass is the second concertmaster of the orchestra, having filled the same position for some years in the St. Paul Orchestra. That he will be accorded the same appreciation here as in St. Paul was amply demonstrated. He was repeatedly recalled and forced to grant an encore.

The Prelude to Act III of Kistler's "Kunihild" had special interest, through the fact that the composer was Mr. Oberhoffer's first musical instructor.

The first of the series of six concerts constituting the Beethoven cycle was played Tuesday afternoon. The program was long and heavy. Two symphonies were presented, No. 1 and No. 8. The performance of the first of these, opening the program, was delightful in its clarity and expressiveness. The No. 8, following the aria, "Ah Perfido," and a group of songs by no less fine an artist than Florence Hinkle, and the F Major Romance, for violin and orchestra, played by George Klass, fell upon tired ears. However, the opportunity to hear all the Beethoven symphonies during the season is a coveted one, offered for the first time in the Northwest and attracting attention over a wide area.

Florence Hinkle was in fine form, her ravishing tones and pleasing personality having a completely captivating influence. Mr. Klass's second Minneapolis appearance was a second conquest.

F. L. C. B.

Annie Louise David, the harpist, will be the soloist with the Orpheus Club of Philadelphia at its concert in the Academy of Music on December 5 and on the evening of December 16 she will make her twenty-fifth appearance in Newark, N. J., assisting J. H. Huntington, organist, in recital. On December 2 Mrs. David was the soloist with the Mundell Choral Club at the Hotel Bossert, Brooklyn.

A REFUGEE FROM LONDON

Jean Skrobisch, Wagnerian Tenor, Decides to Cast in His Lot with Us

In spite of the fact that people have long been inclined to the belief that the young singer has greater chances abroad than here, Jean Skrobisch, a young Wagnerian tenor, who has just come to America to cast in his lot with us, is convinced that that is not the case in England, at any rate. He has been thrown out of employment by the practical cancellation of the Covent Garden Opera season, and states that the present opportunities for singers in England are few and far between.



Jean Skrobisch

"In the first place," said Mr. Skrobisch, "with the exception of the Covent Garden season, which, by the way, is short, and possibly the Moody Manners Opera Company, England offers no opportunities on the operatic stage. And as for concerts, it is almost impossible to give one without having a big name. In spite of these handicaps I had succeeded in obtaining an engagement to sing such rôles as *Eric* in the 'Flying Dutchman' and *Siegmund* in 'Die Walküre' for next season, when this disastrous war broke out.

"So I decided to come to this country with the many hundreds of other refugees from the warring countries. I am still undecided whether to teach and become another de Reszke exponent in America, or to give concerts, specializing in German *lieder*."

Hempel, Urlus and Didur in Metropolitan Concert

Frieda Hempel and Messrs. Urlus and Didur were the soloists at last Sunday evening's Metropolitan concert. The distinguished German soprano was in brilliant form and sang an aria from Mozart's "Serail" and a concert version of the "Blue Danube" waltz in a fashion that necessitated the addition of several extras. Mr. Didur was much applauded for the "Pagliacci" Prologue and songs by Rubinstein and Tosti, while Mr. Urlus proved his worth as a *liedersinger* by artistic deliveries of songs by Strauss, Schumann and Jensen. The orchestral numbers were Mendelssohn's "Fingal's Cave" and Glinka's "Kamarinskaya."

To Frank Gittelson fell the honor of being the visiting soloist in the first Sunday concert of the season at the Metropolitan Opera House. The young Philadelphia violinist's choice of the Bruch G Minor Concerto as his principal number was evidently gratifying to his hearers. He played it with appropriate feeling and an appealing quality of tone. A group of smaller pieces and several encores completed his share of the program.

Lucrezia Bori's singing of "Manon Lescaut" and "Madama Butterfly" arias had characteristic charm. Arthur Middleton, the other soloist from the Metropolitan's forces, reinforced the highly favorable impression he had made at his début in "Lohengrin" a few evenings before.

SONG PROGRAMS FILL GOLDEN GATE SUNDAY

Miss Craft and Evan Williams Win San Francisco Favor as Recitalists

SAN FRANCISCO, Nov. 25.—Evan Williams, tenor, and Marcella Craft, soprano, were last Sunday's concert soloists, the former singing in the Columbia Theater and the latter in the Cort. It was the second appearance of Mr. Williams, but at the first recital, a week earlier, the tenor was afflicted with a cold which made it difficult for him to sing and compelled him somewhat to abridge his program. Manager Greenbaum invited the patrons to attend the second recital free of charge, in accordance with his custom of sustaining the loss in such cases. Last Sunday the Columbia was thronged, and Mr. Williams thoroughly established himself in local popularity.

Sunday's program was in the nature of a home-land recital début for Miss Craft. She displayed thorough knowledge of the art of song. At her best in dramatic interpretation, she invested even the lighter lyrics with a dramatic touch. She sings the German *lieder* with deep understanding and as one to the language born, and she was at her best in these and the operatic arias. Uda Waldrop, a local pianist, played the accompaniments in genuinely artistic manner.

Sir Henry Heyman, the violinist, took part in a recent concert at the Memorial Church, Stanford University. He played the air from the Goldmark Concerto, and also the "Thaïs" Meditation, with organ accompaniment by Louis Eaton. THOMAS NUNAN.

MME. RANDALL IN RECITAL

Costume Program Finely Given at Mississippi Industrial Institute

COLUMBUS, MISS., Nov. 26.—In a costume "made entirely of cotton cloth," responding to the spirit of the time, Mme. Bianca Randall, the soprano, gave an interesting recital of songs before a crowded auditorium in the Mississippi Industrial Institute and College on November 19. This is the singer's second season in America. She was prepared for her work by Jean de Reszke.

The program included a group of old English, French and Irish songs which revealed the artist as the possessor of a clear, lyric voice sympathetically controlled. A group of modern songs comprised Spross's "Yesterday and Today," Moir's "When Celia Sings," Ronald's "The Dove," Campbell-Tipton's "A Spirit Flower," Whelpley's "Phyllis is My Only Joy" and songs by Massenet, Delbruck, Wolf, Lang, Homer and Woodman. A scene from "Faust" disclosed the singer's ability as an operatic interpreter. Mme. Randall was enthusiastically received.

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PHILADELPHIA PIANIST SOLOIST WITH ORCHESTRA

Hunter Welsh Plays Brilliantly Before Audience at University of Pennsylvania

PHILADELPHIA, Nov. 23.—Hunter Welsh was the piano soloist last Wednesday evening at the first of two concerts scheduled to be given at the University of Pennsylvania this season by the Philadelphia Orchestra. Weightman Hall, the gymnasium of the University, was crowded by the students and others, who received Leopold Stokowski, his musicians, and the pianist, with genuine enthusiasm. Mr. Welsh was graduated from the institution in 1896, after which he spent several years in Europe completing his musical studies. His qualifications are those of the finished and experienced artist. He played on Wednesday evening the Variations Symphoniques, for piano and orchestra, by César Franck, showing that he is equipped with all essentials of technic, intellectual grasp and poetic insight.

The numbers provided by Mr. Stokowski, beautifully played and received with the closest attention, were the "Rosamunde" excerpts of Schubert, Mendelssohn's Fourth Symphony, the "Italian," and Smetana's "Bartered Bride" Overture.

At a concert given by the orchestra, under Mr. Stokowski, in Stetson Hall, Tuesday evening, November 10, for the benefit of the Stetson Hospital, Mabelle Addison, a talented contralto of this city, was the soloist, singing "Where'er You Walk," by Handel, and an aria from "The Huguenots," Meyerbeer, with marked success.

Paul Volkmann, the tenor, was cordially received by a good-sized audience in Griffith Hall last Thursday evening, displaying his versatile talent in a program which included numerous songs and arias. William S. Thunder was his able accompanist.

Another important recital of last week was that of Amelia Maier and Helen Newitt Evans, sopranos. Miss Maier, who is an instructor in the Philadelphia Conservatory of Music, is a singer of experience, who won success in opera and concert in Europe before coming to this country, and the recital was the occasion of the introduction to the local public of Miss Evans, one of her advanced pupils.

A. L. T.

FREMSTAD SINGS SONGS OF SOUTH IN SAVANNAH

Brilliant Reception for Artist—Basket of Roses Presented to Her By Convention President

SAVANNAH, GA., Nov. 21.—The first artist concert of the season, under the auspices of the Music Club, presenting Mme. Olive Fremstad, took place at the Savannah Theater on November 12, and was a most brilliant affair. The officers of the U. D. C. attending their convention here were the honored guests of the club and occupied boxes. Mrs. Daisy MacLauren Stevens, president of the U. D. C., presented Mme. Fremstadt with a basket of La France roses in behalf of the Music Club. In a graceful speech, she thanked Mme. Fremstad for the beautiful rendition of "Tenting To-Night" and "Maryland, My Maryland," declaring her the "Queen of Song."

Mme. Fremstad gave a delightful program and the beauty of her voice aroused hearty appreciation. She was recalled many times and responded graciously, to the delight of the large and appreciative audience.

The October and November local concerts of the Music Club at Lawton Memorial brought forth several new young musicians. In October Cynthia Fairie, a young soprano, was heard for the first time and Cecil Davis, who has just returned from four years of study in Germany, gave several piano solos as a guest of the club. He played with marked intelligence and good taste.

On the November program Mr. Forbes, another newcomer, displayed an excellent baritone. At this concert Adele Petit, a young pianist of Augusta, Ga., was a guest of the club. Her dainty and artistic playing delighted the audience.

E. S. Roberts has resumed the Sunday afternoon musical services at St. John's Episcopal Church, of which he is organist and choirmaster.

Sara Reddy has recently been engaged there as the soprano soloist, and her voice adds greatly to the beauty of the service.

MAY SILVA TEASDALE.

Raoul Gunsbourg, director of the Monte Carlo Opera, intends to change his name to Gunzgrad.



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MR. SOKOLOFF'S RECITAL

Russian Violinist Received with Favor at His New York Début

A young Russian violinist, Nikolai Sokoloff, appeared in recital on November 20, at Æolian Hall, New York, and impressed a good-sized audience favorably. He elected a program of serious character.

Mr. Sokoloff's tone is occasionally large, but less frequently pure. It is finest on the lower strings, a tendency to force being evident in the higher register. Mr. Sokoloff was not happiest in his classical selections. His interpretation of Handel's D Major Sonata and of Bach's Saraband and Gigue (the latter for violin alone) lacked the required puissance and breadth. In Chausson's superb "Poème" he seemed distinctly better and the slow movement of Lalo's "Spanish Symphony" had warmth, coupled with genuine feeling and discrimination. Evidences of sincerity and high purpose were at every point apparent. Edward Rechlin played the accompaniments.

B. R.

Joachim's Niece a Gifted Singer

MONTCLAIR, N. J., Nov. 24.—A large audience last night enjoyed the second of this season's series of People's Free Concerts in the Hillside Auditorium, the program of which included soprano solos by Cecilia Joachim, a niece of the great violinist, Joachim; piano solos by the little twelve-year-old prodigy, Belle Shiebler; violin numbers by Arthur Walsh, and bass selections by Wilfred Edge.

Miss Joachim sang an aria from "Cavalleria Rusticana," displaying a voice that was warm, colorful and vibrant with dramatic feeling. The accompaniments were played by Cecilia Carr of this city.

W. F. U.

Earle La Ross, the American pianist, filled another return engagement at Albright College, Myerstown, Pa., playing the same novel program that he has previously given this season. It consisted of the Schumann Fantasie, and Group of Brahms, Russian, French and American compositions.

AUGUSTA COTTLOW'S

LATEST BERLIN SUCCESS IN THE BEETHOVEN C MINOR AND MACDOWELL D MINOR CONCERTOS, AND LISZT-BUSONI SPANISH RHAPSODIE

The first concert of the season in which a single soloist had the accompaniment of the Philharmonic Orchestra, took place in the Singakademie last Thursday, and this too for a most worthy charity, for the aid of musicians who have found themselves in need on account of the war. The American pianist, Augusta Cottlow, so well and favorably known here, had an indisputable success. Her finger dexterity is astonishingly developed, her touch is light and full of color, her interpretations musical and intelligent, and she has both temperamental fire and tenderness. The orchestra had the rare privilege of being conducted by Ferruccio Busoni, who has also developed the great pianistic talent of the concert-giver to its present ripe art.—**Norddeutsche Allgemeine Zeitung, Oct. 10, 1914.**

One listens with pleasure to the grateful concerto of MacDowell, which seemed admirably adapted to Augusta Cottlow, whose fluent finger technic and ability to present an efficient interpretation, made a most favorable impression.—**Berliner Lokal Anzeiger, Oct. 9, 1914.**

Augusta Cottlow presented her art in the cause of charity to a well filled house. The conducting of the orchestra by Ferruccio Busoni was of the greatest finesse. Miss Cottlow proved herself mistress of her art in the MacDowell Concerto, a work full of fantasie and meaning. Her fiery, richly-endowed technic, her genuine artistic spirit and beautiful touch, made her the recipient of a great ovation after this concerto.—**Allgemeine Musikzeitung, Oct. 13, 1914.**

I heard Miss Cottlow play the D minor Concerto of MacDowell with authority, beautiful tone, careful passage work and great warmth.—**National Zeitung, Oct. 13, 1914.**

In the Singakademie Ferruccio Busoni assisted Augusta Cottlow with his artistic conducting. Here Beethoven's C minor, MacDowell's highly sensitive and temperamental concerto in D minor, and Busoni's arrangement of Liszt's Spanish Rhapsodie stood together. The gifted American pianist combined a forceful technical knowledge, with a cleverly equalized and commanding delivery.—**Detusche Tageszeitung, Oct. 15, 1914.**

The presentation of the MacDowell Concerto was most satisfyinug both from a technical and artistic point of view, and the artist richly deserved the applause bestowed upon her.—**Berliner Börsen Courier, Oct. 11, 1914.**

Of Busoni's gifted pupil, Augusta Cottlow, who has so often received well-deserved mention, we must record another richly-merited success. Perhaps her Beethoven was not quite satisfying, but with temperament and the necessary elegance and dash, she brought forward the D minor Concerto of MacDowell, the American composer. It was an artistically well-rounded performance, spiritual yet abounding with vitality, and reflected great honor upon the performer.—**Germania, Oct. 16, 1914.**

The artist showed her ability by doing justice to the purely classical as well as the more complicated romantic style. She bestowed special care in the working out of the MacDowell Concerto, and earned rich applause through her exquisite tone and temperamental playing.—**Die Post, Oct, 10, 1914.**

Judging by the well-filled house that greeted Augusta Cottlow, her work in the cause of charity brought fine results; but we record with pleasure that the artistic offerings far outweighed the financial. If we differ with her in her interpretation of Beethoven, we must on the contrary acknowledge that she found her own in the Concerto of her countryman, MacDowell. To the forceful energy which she displayed in the Allegro, the delicate grace which breathed through the carrying out of the last movement, made a delightful contrasting picture. In Busoni's arrangement of Liszt's Spanish Rhapsodie, which in point of difficulty seems to "out-Liszt Liszt," Miss Cottlow mastered these piled-up difficulties in a manner which left no doubt as to her technical bravura and finish.—**Berliner Börsen Zeitung, Oct. 10, 1914.**



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SURPRISE IN DEBUT OF EVELYN STARR

Canadian Violinist Proves One of Season's Worth-while Recitalists

There was a surprise in store for many a music lover on Tuesday evening, November 24, when Evelyn Starr, a young Canadian violinist, made her initial bow at Æolian Hall, New York. Even in view of the reports of her London success, it was hardly to be expected that she would prove so exceptional a violinist as her playing last week proclaimed her to be. In the matter of her program Miss Starr showed judgment, too. It read as follows:

Vitali, Chaconne; Corelli, "La Folia"; Bruch, "Scottish Fantasy"; Fibich, "Poem"; Cui, "Orientale," "Perpetuum Mobile"; Schubert-Auer, "Moment Musical"; Wieniawski, "Souvenir de Moscou."

Miss Starr, who is an Auer pupil, is the most admirable performer of all the Auer products heard here since the advent of his famous trio, Elman, Parlow and Zimbalist. Miss Starr disclosed those qualities of which the serious observer of musical happenings can conscientiously approve.

Her style recalls that of Kathleen Parlow, for she produces a fine tone, which in its texture recalls the intense quality of her esteemed compatriot. Technically she has at her command a remarkable virtuosity, of the variety which defies the flimsy technic that astonishes rather than satisfies. Her pure and precise double-stopping in the beautiful Bruch work was evidence of her ability, and her conception of it, as a unit, showed her musical understanding, as did her playing of the old Italian works. She successfully avoided the sentimental manner in Fibich's cloying "Poem." A slower tempo in the Cui "Orientale" and the Schubert piece would have been desirable, yet given as they were they proved the artist capable of much imagination in the matter of managing *morceaux* of this *genre*. She was applauded by a good-sized audience with enthusiasm.

Richard Epstein, a London accompanist now in this country, played the accompaniments admirably and demonstrated that the orchestral interludes in even so colorful a work at the Bruch may be made interesting on the piano.

A. W. K.

WHEELER'S 8,000 MILES

Thirty-five Concerts for Baritone in Six Weeks' Tour

Frederick Wheeler, baritone, has just returned from a six weeks' concert tour during which he sang in thirty-five concerts and traveled 8,000 miles. The tour included the principal cities in the South, Middle West and Northwest. During the rest of November and December Mr. Wheeler will have about a dozen concert appearances. During the Spring he will have a second tour.



Frederick Wheeler

During his past season Mr. Wheeler sang approximately 200 concerts having a concert tour of twenty-five weeks from April 1. He was also soloist on tour with the St. Paul Symphony. His appearances during the past few years have included the New York Oratorio Society and a tour with the Victor Herbert Orchestra.

"MUSIC CENTER OF WORLD"

New York Has That Distinction Now, According to Mme. Kutscherra

Mme. Elise de Nys Kutscherra, a Belgian singer, who recently arrived in New York from Paris, has decided to remove her school here as well as to make a concert tour of the country.

"I am convinced that Europe is now no longer the home of music," said Mme. Kutscherra. "The war has taken away that much of the glory of the Old World. Certainly for a long time Americans will not go abroad to study music, and foreigners if they want the best must come over here. I have been much impressed by the performances I have attended at the Metropolitan Opera House. When I was here almost twenty years ago New York had not become the great musical center. But now it is changed. Nowhere in the world is opera given on such a scale as here. It is impossible.

"The growth of your music-loving public, and the elevation of the standards it has compelled have been marvelous. America now does not need to go to Europe to learn. Therefore, as the war has stripped Europe of music, at least for the time, New York becomes, perforce, the music center of the world."

STRANSKY PERFORMS ROPARTZ SYMPHONY

Its Première in New York—Eleanor Spencer Soloist with Philharmonic

French and Belgian music made up the program of the New York Philharmonic concert on Friday afternoon of last week. Following the sensible precedent of last year the Thursday evening concert was omitted on account of the holiday. The Friday audience was large, however, and properly demonstrative. Eleanor Spencer, the young American pianist, who was duly endorsed last season, was the soloist, playing César Franck's "Variations Symphoniques." The orchestra provided Bizet's "Arlésienne" Suite, Chabrier's "España" and, as the most substantial item of the bill, the Fourth Symphony (in C Major) of Guy Ropartz. This was the symphony's first New York performance.

It will be recalled that last season Mr. Stransky introduced Ropartz through the medium of a highly interesting symphonic poem called "The Hunt of Prince Arthur." That work revealed the composer as gifted with creative assets of an extremely engaging order, a fine quality of imagination and musical fancy and, to a noticeable extent, subservient to the influence of his master, César Franck. The C Major Symphony is a creation of broader pretensions and more complex architecture but of an aspect similarly ingratiating in its inherent musical elements. It is not a big work, neither deep nor original in its ideas nor strikingly individual in the accent of its speech and method of procedure. But it bears a stamp of sincerity and conviction, the impress of a sensitively poetic imagination and temperament.

The conventional symphonic divisions are compressed into a single movement. In this day and generation such a device occasions no surprise; and, moreover, the various movements can be distinguished without difficulty. Ropartz has employed a generative theme which recurs in divers transformations—likewise a detail approved by modern custom—but his treatment of his materials and establishment of formal outlines are at all points lucid and ingenious. The thematic substance is inviting in itself, the harmonization and instrumental vesture suave and finely apportioned to the melodic ideas. The features of César Franck and, to an extent, of the more modern Frenchman are graven on the harmonic mask, but there is remarkable restraint in the scheme of dissonance. In the clarity, balance and continence of the instrumentation there is an element relatively Mendelssohnian. If any objection were registered to this orchestral suavity and reticence it might be to a certain lack of instrumental contrast and variety.

Only the highest praise can be accorded the performance of the symphony. Mr. Stransky had evidently studied it with loving care and the orchestral delivery of it was polished in the extreme. Superb, too, was the delivery of the Bizet music, the *Adagietto* of which was done incomparably.

Miss Spencer played the Franck "Symphonic Variations"—which ought to be heard oftener than they are—with fluency of technic, true musical feeling and manifest appreciation of the work's beauties. At times a broader, weightier manner might have been desired. But it was, all told, an excellent performance, one which the audience thoroughly enjoyed.

H. F. P.

PHILLIPS-McPHAIL RECITAL

Basso and Violinist Find Responsive Audience in Minneapolis

MINNEAPOLIS, Nov. 19.—An evening of genuine pleasure was afforded by Harry Phillips, basso cantante, and William McPhail, violinist, in joint recital at the Unitarian Church. Both are favorite local artists with a more than local reputation. Both were assisted in a measure not easily to be over-estimated by Margaret Gilmor-McPhail at the piano.

Mr. Phillips sang first a group of French numbers, bearing in their delivery the stamp of the singer's recent period of study with Oscar Seagle. They were the old French "L'Amour de Moi," Duparc's "Lamento" and the "Legend of the Sage Bush" from Massenet's "The Juggler."

In "Wotan's Abschied" from "Die Walküre" Mr. Phillips revealed his fitness as a Wagnerian singer. His interpretation of Schubert's "Litany" was lovely indeed with its pure vocal quality and the sustained legato of its long phrases. Arthur Farwell's "Drake's Drum" made a decided success. Its border ballad style was easily assumed by the singer and struck a responsive chord with sufficient effect to justify its repetition. Other songs were Carpenter's "When I Bring You Colored Toys" and Brahms's "Wir Wandelten" and "Botschaft."

In commenting upon Mr. McPhail's numbers there must enter into consideration, from first to last, the work of Mrs. McPhail as associate of her gifted husband. Beethoven's Romance in F Major and Wagner's "Prize Song" were played in a way that bore out their enviable reputation for ensemble playing. Kienzl's "Spinning Song" was particularly charming in a group composed otherwise of Tor Aulin's "Vaggsang" and Wieniawski's A Major Polonaise. The Brahms-Joachim "Hungarian Dance," the Schubert-Wilhelmj "Ave Maria" and Kreisler's "Liebesfreud" constituted the closing group. It was played with refinement and finish.

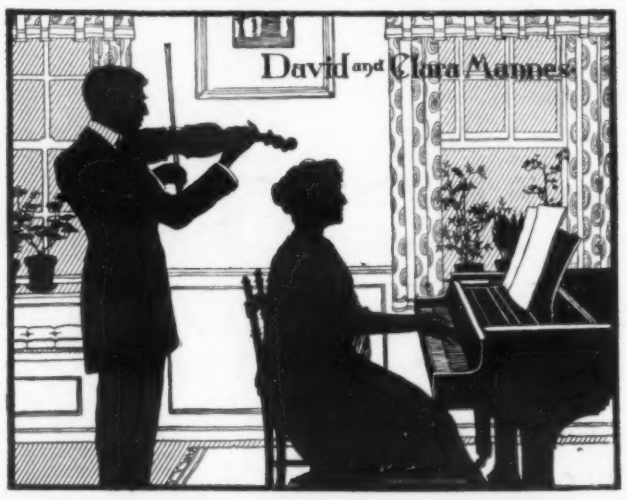
F. L. C. B.

ANNIVERSARY CONCERTS

Wanamaker Auditorium Has Programs of Unique Interest

In accordance with its custom, the concert department of the Wanamaker store of New York, of which Alexander Russell is director, gave its series of "Artists' Anniversary Concerts" on Tuesday, Wednesday, Thursday and Friday afternoons of last week. At these concerts all the artists who appeared during this season are heard. Since the list is a long one and is doubled by the number of compositions heard, a complete record is prevented by the limitations of space.

Worthy of mention, however, are the facts that many songs by American composers were brought to a hearing, in several cases the composers appearing at the piano, and that all branches of musical art were represented. Large audiences heard the concerts and approved of the performances enthusiastically.



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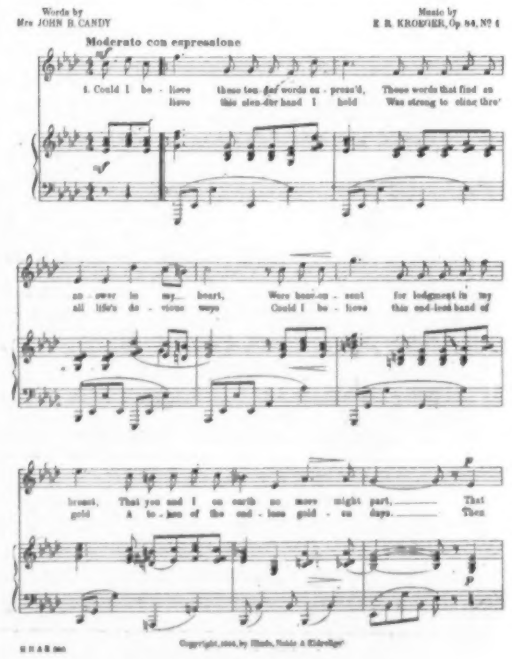
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NEW MUSIC—VOCAL AND INSTRUMENTAL

G. SCHIRMER offers a number of new works that require discussion.*

Two violin works of importance are a Suite by L. T. Grünberg, op. 3, and Cecil Burleigh's "Ascension" Sonata. Mr. Grünberg's Suite, for violin and piano, arouses the interest of the musician at once. It is planned along absolutely free lines, which make for "up and down the page" music almost to the wiping out of polyphony. Cyril Scott in his "Tallahassee" Suite for violin and piano has done something similar, though his individuality stands out prominently in it. There are four movements in the Grünberg work—*Allegro scorrevole*, E major, 3/4 time; *Allegretto con civetteria*, E minor, 2/4 time; *Andante con espressione*, E flat major, 6/8 time; *Presto*, E major, 3/4 time. Mr. Grünberg's obvious intention is to hold our attention harmonically; he has delved into the future and has extracted what he doubtless thinks nice puzzles; unfortunately we are already so familiar with them as to render them no longer impressive. They are fast becoming the stock-in-trade of all composers who run short of melodic inspiration. There is indubitable skill in the work, however, and it is written with an eye to effectiveness in performance. It is dedicated to Carl Flesch.

Of Mr. Burleigh's compositions for the violin there has often been mention in these columns. His shorter pieces have shown him to be one of the truly gifted younger men in America, a sort of "MacDowell for the violin," if the appellation be permitted. Now he comes forward with a sonata for the violin, and a "program-sonata," at that. It is curious that he has specified "a sonata for violin with piano accompaniment," since violin and piano generally share equally in sonatas for joint performance. However, Mr. Burleigh may consider this work a solo piece.

In any event it is interesting in 1914 to see a composer inspired by Scriptural excerpts. When a musician feels this way these days he generally sits down and writes a church cantata. Otto Malling, on the other hand, wrote organ sonatas, and far off in the dim past Johann Kuhnau wrote sonatas for the pianoforte in which he described by the simple means of his day David's fight with Goliath, and other exciting incidents. Mr. Burleigh is the first composer to picture Biblical incidents on the violin. His first movement bears an extract from Isaiah, prophesying the birth of Jesus; the second, lines from John narrating the murmuring of the people against him, and the third, the ascension into heaven, from Luke. This is all very commendable, but as a program for a sonata for violin it seems a bit strained.

Be that as it may Mr. Burleigh has written interesting pages, some in his best style, others which fall far below his standard. Writing short compositions and extended pieces is a very different matter. In the entire piano literature there is little that is as fine in the smaller forms as the several books of "Lyric Pieces" by Edvard Grieg. Yet the Norwegian master's sonatas—for violin and piano, for piano alone and for 'cello and piano—fall short of the standard he set in the others. Mr. Burleigh suffers in the same way. He does not work well in the sonata form.

Arthur Bergh, whose music to Poe's "The Raven" has been widely heard and recognized as worthy, has written music to be played to the recitation of Browning's "Pied Piper of Hamelin." Our respect for Mr. Bergh as one of America's most gifted composers is not lessened because of not approving this work. It represents him as a modernist, who has thrown away his fine melodic gift, which made his "Raven" music so admired. It was not to be expected that in the time lapsing between the "Raven" and this work Mr. Bergh would stand still. Yet he has advanced further than was necessary and the result is a piece of music that fails in a sense to carry conviction. Perhaps when it is played to a recitation of the Browning poem it will be more potent in its appeal than it is from an examination of the printed page.

Victor Herbert's new comic opera, "The Débutante," is published with a full page picture of Hazel Dawn, who stars in it, as the frontispiece. This is doubtless an innovation in the publishing of comic operas. The score contains much charming music in Mr. Herbert's most characteristic vein. The book and lyrics are by the Smith brothers, who seem to have a monopoly—*lamentabile dictu*—on comic opera texts in America.

* * *

ARTHUR P. SCHMIDT'S new issues include, as usual, a large number of highly praiseworthy compositions, this time chiefly for the piano.†

In "Schmidt's Educational Series" appears Trygve Torjussen's "From Fjord and Mountain," a Norwegian suite for the piano, which when published separately two years ago was spoken of at length in these cloumns. Wilson G. Smith, the Cleveland composer, is represented by a "Prelude Agitato" for the piano, a piece in his best style, idiomatic of the instrument for which it is written.

Fritz von Bose has three new pieces, "The Chase," "At Evennig" and "Butterfly," none of them difficult of execution, yet all effectively conceived. "Three Melodious Etudes," by Oskar Wolf, are worthy of praise and contain material that will be welcomed by many a teacher for use with his pupils. Bernhard Wolff is the composer of "Four Etudes for the Left Hand Alone," designed to develop finger equality, wrist action, sustained octaves and melody, respectively. The pedagogic idea is well brought out by the composer in his treatment of the thematic material presented in them.

For the violin there are new pieces by Maurice Goldblatt, the Chicago violinist, and Emil Söchting. Mr. Goldblatt has four new compositions, a gavotte, "Rosalind," "A Love Song," "Butterfly" and "Elaine," the last named being a first position edition of "A Love Song." The Söchting compositions are "Romance," "Gavotte," "Petite Valse," "Intermezzo" and "Polonaise." They are extremely well written and are simple of execution as well as of style.

* * *

THE Ditson press has at last come to a realization of the fact that its old "type" edition of the standard operas has for years been unsatisfactory and that singers and musicians in general, who admire the splendid new publications of this distinguished American house, have deplored the fact that it has not been replaced by modern editions.

Gounod's "Faust" is the opera which comes to hand in a fine, fresh edition, not surpassed in excellence by any published in America to-day.‡ The vocal score is the reduction made by Délibes, the translation that of Chorley, revised and extended by that able musician and *litterateur*, Charles Fonteyn Manney. To all of this is added a splendid introductory essay by Philip Hale, music critic of the Boston *Herald*, and a man with whose writing it is always a pleasure to encounter.

Whether or not one admire the French version of the *Faust* story as prepared by Messrs. Barbier and Carré, whether one still finds it possible to enjoy the sweet phrases of M. Gounod, one must admit that "Faust" is still a popular opera and always meets with approval when well sung. And so a good edition of it is a welcome thing. It is to be hoped that the Ditsons will continue in this field and that they will build an admirable series of operas, which will be comparable (if the others are as fine as this edition of "Faust") to their noteworthy "Musicians' Library" of song and piano masterpieces.

* * *

HINDS, NOBLE & ELDREDGE, the New York book and music publishers, have interested themselves recently in a better class of songs for solo voice with piano accompaniment.|| From their press come Ernest R. Kroeger's "My Heart and My Soul and I," "The Prairie Moon," "Could I Believe," "Love's Litany," "Garden Song," "Twixt Daylight and Dark," "Pierrot," "Nevermore," Charles S. Burnham's "Norah" and "Somebody Cares for Me," and Robert Stearns's "Keeping a Heart." There are also two adaptations to texts by Mrs. Katherine Dyer Bowling, one a "Cradle Song" to music by G. Delbruck and "Serenade" to Thomé's popular piano piece, "Simple Aveu."

Mr. Kroeger's songs, which are in a somewhat lighter vein than we have been accustomed to from this gifted St. Louis composer, are all musicianly and exceedingly vocal and should be found of service in teaching as well as in recitals. There is melodic charm in the Burnham and Stearns songs also.

* * *

"THE LIGHT OF LIFE" is the title of a new Christmas cantata by Adam Geibel, the Philadelphia composer, whose "Kentucky Babe" won him recognition throughout this country some years ago.§ Mr. Geibel has written a number of cantatas in recent years, all of which are worthy of respectful consideration. They are not epochal in any sense, yet they show a knowledge of the technic involved in constructing church cantatas.

"The Light of Life" is better than his other cantatas. It is written with more skill and it contains passages which are out of the ordinary. The chorale-like prelude, the theme of which is effectively employed later in the work, when the chorus sings "Glory to God in the Highest," is really a fine idea. The choruses are effectively written and the solos for soprano, contralto, tenor and bass are exceedingly vocal.

* * *

THE new Boosey song issues¶ are distinguished by a very fine new song by Roger Quilter, called "Amaryllis at the Fountain," a setting of an anonymous sixteenth century poem. Like all of Mr. Quilter's songs, it is individual and refined and worthy of the highest critical praise.

The other songs, none of them important, are Elsie Marian Nye's "The Rhyme of the Four Birds," Edward Teschemacher's "When I Do Wrong," James Coleman's "All That I Ask," Arthur Rosse's "You Taught My Heart to Sing," Fred E. Weatherly's "The Blackbird" and Wilfrid Sanderson's "Bird Lullaby.' A rather effective duet is Edmund Yates's setting of Shelley's "I Arise from Dreams of Thee," which, it must be added, is a much better duet than it is a musical translation of these inspired verses.

A. W. K.

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*"SUITE." For the Violin with Piano Accompaniment. By L. T. Grünberg, op. 3. Price $2.50. "THE ASCENSION." A SONATA FOR VIOLIN WITH PIANO ACCOMPANIMENT. By Cecil Burleigh, op. 22. Price $2.00. "THE PIED PIPER OF HAMELIN." Recitation with Pianoforte. Music by Arthur Bergh, op. 23. Poem by Robert Browning. Price $2.00. "THE DÉBUTANTE." Comic Opera in Two Acts. By Victor Herbert. Vocal Score, $2.00 net. Published by G. Schirmer, New York.

†"FROM FJORD AND MOUNTAIN." Suite for the Piano. By Trygve Torjussen. SCHMIDT'S EDUCATIONAL SERIES, No. 129. Price 75 cents. "PRELUDE AGITATO." For the Piano. By Wilson G. Smith, op. 107, No. 1. Price 50 cents. "THE CHASE," "AT EVENING," "BUTTERFLY." Three Compositions for the Piano. By Fritz von Bose, op. 11. Price 40 cents each. "AGILITY," "IMPETUOSITY," "CONFIDENCE." Three Melodious Etudes for the Piano. By Oskar Wolf, op. 13. Price 40 cents each. "FOUR ETUDES." For the Left Hand (Piano) Alone. By Bernhard Wolff, op. 257. Price 30 cents each. "ROSALIND," "A LOVE SONG," "BUTTERFLY," "ELAINE." Four Compositions for the Violin with Piano Accompaniment. By Maurice Goldblatt. Price 50 cents each the first, second and fourth; 75 cents the third. "ROMANCE," "GAVOTTE," "PETITE VALSE," "INTERMEZZO," "POLONAISE." Five Compositions for the Violin with Piano Accompaniment. By Emil Sochting, op. 157. Price 50 cents each. Published by Arthur P. Schmidt, Boston, Leipsic and New York.

‡"FAUST." Opera in Five Acts. By Charles Gounod. New Edition with English Version. By H. F. Chorley, Revised and Extended by Charles Fonteyn Manney. With an Introductory Essay by Philip Hale. Published by the Oliver Ditson Company, Boston, Mass.

||NEW SONGS FOR A SOLO VOICE WITH PIANO ACCOMPANIMENT. By Ernest R. Kroeger, Charles S. Burnham and Robert Stearns. Published by Hinds, Noble & Eldredge, New York. Price 50 and 60 cents each.

§"THE LIGHT OF LIFE." A Christmas Cantata for Chorus of Mixed Voices, Quartet of Solo Voices with Organ Accompaniment. By Adam Geibel. Published by the Adam Geibel Music Co., Philadelphia. Price 50 cents.

¶NEW SONGS AND DUETS. Published by Boosey & Co., New York and London.

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INSPECTOR HALTS SEAT SALE OF McCORMACK

So Many Were the Standees at Recital of Tenor in Pittsburgh—Schuecker in Institute Faculty

PITTSBURGH, PA., Nov. 24.—So many persons wanted to crowd into Carnegie Music Hall last Tuesday night to hear John McCormack that the building inspector made the managers of the recital stop selling tickets. This is another indication that the war in Europe is having no effect here on good music and worthy artists. Not in a decade has a larger audience greeted any artist in Pittsburgh. The hall was filled, 160 occupied seats on the stage, all the boxes were taken and 230 stood, or thirty more than permitted by law. It was thus that the building inspector stepped in to prevent a violation of the fire regulations. The concert was the second of the Heyn recital series.

McCormack was in excellent voice. His enunciation was perfect, his tone quality impressively pure and his manner appealing. Donald McBeth, violinist, and Edwin Schneider, accompanist, lent able assistance.

Joseph E. Schuecker has been appointed instructor of harp at the Carnegie Institute of Technology, the appointment being made necessary through the growth of the institute's department of music. Mr. Schuecker, who was born in Leipsic, is a son-in-law of the late Arthur G. Burgoyne, who occupied the chair of musical history at the Carnegie Institute. Mr. Burgoyne, who at the time of his death was editorial writer of the *Chronicle Telegraph*, was one of the first editors in the country to support John C. Freund, editor of MUSICAL AMERICA, in defense of the latter's propaganda in behalf of the protection of American girls being educated in Europe.

E. C. S.

FIRST BEETHOVEN MUSICALE

New Society Presents Four Artists in Initial Program

The Beethoven Society of New York gave its first musicale on Saturday afternoon, November 14, in the Astor Gallery of the Waldorf-Astoria Hotel. The artists heard were Katherine Galloway, soprano; Max Jacobs, violinist, and Gdilym Miles, baritone. Mr. Jacobs's performances of a Beethoven Romance, Smetana's "Aus der Heimat," the Wagner-Wilhelmj "Prize Song" and a Wieniawski Polonaise won him much favor. There were songs by Tschaikowsky, Schumann, Kaun, Huhn and Cooke for Mr. Miles, a singer always sure of a rousing reception, and the florid "Ombre légère" from Meyerbeer's "Dinorah" and a group by Herbert, Del Riego and Cadman for Miss Galloway.

Harry M. Gilbert, official accompanist of the society, presided at the piano in his masterly manner for the soloists.

PHILADELPHIA MUSIC CLUB RESUMES ACTIVITIES



Prominent Members of the Matinée Musical Club, of Philadelphia. From Left to Right: Mrs. Samuel Cooper, Mrs. Helen Pulaski Innis, Conductor of the Matinée Club Choral; Mrs. E. P. Linch, Mrs. Walter Williard and Mrs. Frederick W. Abbott, the President

PHILADELPHIA, Nov. 23.—The charter luncheon of the Matinée Musical Club was given at the Roosevelt last Thursday afternoon, with a large attendance, composed mostly of members, with Mrs. William Rogers Chapman, president of the Rubinstein Club, of New York, as a special guest. Other prominent clubwomen present were Mrs. Cornelius Stevenson, president of the Acorn Club; Mrs. Benjamin F. Richardson, president of the Philomusian Club, and Mrs. H. S. Prentiss Nichols, president of the New Century Club, all of this city. Another special guest was Maude Estelle Clark, a talented young harpist, of Syracuse, N. Y.

The Matinée Musical Club has as usual subscribed for four balcony boxes for the opera season at the Metropolitan Opera House, during the performances of the Metropolitan Company of New York, the boxes also to be occupied by members of the club at the performance of Victor Herbert's "The Serenade," which will be given by the Philadelphia Operatic Society at the Metropolitan, January 21, with the composer as the conductor. Mrs. Frederick W. Abbott, president of the club; Mrs. Charles Chalmers Collins, Mrs. George Washington Edmunds, Mrs. Henry L. McCloy, Mrs. Harry Arista Mackey, Mrs. Richard Oellers, Mrs. James Stillwell and Mrs. Henry Gordon Thunder will be the hostesses for the season. Mrs. Edwin B. Garrigues has been chosen to take charge of the club's philanthropic department, the object of which is to arrange concerts to be given at hospitals and other institutions.

SYRACUSE CLUB CONCERTS

An Entire Program of Duets One of Week's Features

SYRACUSE, N. Y., Nov. 18.—The third season of the Apollo Club, under the able direction of Harry L. Vibbard, opened auspiciously last evening. The audience completely filled the ball room of the Onondaga. Betsey Lane Shepherd, soprano, of Scranton, was particularly pleasing in "Chanson Provençal," by dell' Acqua. "The Two Angels," by Horling, for male voices, was warmly received. "Hymn to the Madonna," Kremser, sung by Harry S. Wisehoon and the club aroused the most spontaneous applause of the evening.

At the fourth recital given by the Morning Musicals to-day the club had the assistance of the Syracuse Symphony Orchestra. Aside from the work of the orchestra, perhaps the most distinctive feature of the program was the singing of Daisy Connell, soprano. Others assisting were Lois Brown, pianist, and Clara Drew, contralto.

The salon has a unique program this week in that it consists entirely of duos in various forms. It was arranged by Mrs. Frederick Harvey:

Piano, Wotan's Farewell and Fire Music from Wagner's "Die Walküre," Kathleen King, Mary Dissell, Mrs. Housinger, Mrs. Hogan; Concerto for two violins, Bach, Mrs. Dean Dudley and Mrs. Lena Bentley Jackson; Vocal, Duet of the Flowers from "Madama Butterfly," Puccini, Frances Forrest and Helen Riddell; Flute Duo, Dr. Tatnall and Dr. Harvey: Vocal, Barcarolle, Saint-Saëns, Mr. and Mrs. Percy Lee; Piano, "Le Matin-Le Soir," Chaminade, Mrs. King and Mrs. Harvey.

L. V. K.

PHILHARMONIC GIVES ALL-WAGNER CONCERT

Conductor Stransky Presents Familiar Numbers in First of Orchestra's Popular Programs

It has been repeatedly observed that there is no surer magnet for attracting large audiences at symphonic concerts than an all-Wagner program. The New York Philharmonic has demonstrated this very frequently and, even in these times when Wagner may be heard in abundance at the Metropolitan, the appeal of the Bayreuth master in the concert hall remains as powerful as ever. Furthermore, there are not a few who prefer a mixture of Wagnerian delicacies, such as a program of concert excerpts provides, to a single opera.

It was a wise policy on the part of Mr. Stransky, therefore, to devote the first of the four popular Saturday evening Philharmonic concerts, which was given in Carnegie Hall the week before last, entirely to Wagner's music. The list included the overtures to the "Flying Dutchman," "Tannhäuser," "Meistersinger" and "Parsifal," the "Good-Friday Spell" from this last opera, the "Tristan" prelude and finale, an arrangement of "Träume," "Siegfried's Rhine Journey" and the "Ride of the Valkyries." The list may seem somewhat hackneyed but until conductors bring themselves to attempt in concert some of the less easily detachable numbers or some of the episodes usually cut at operatic performances (such as the Norn scene in "Götterdämmerung") Wagner programs must necessarily lack more or less of unconventionality.

Mr. Stransky has presented all of these numbers at one time or another and as his interpretations are in the main of much excellence there is no need to dwell upon their details at this stage. The orchestra displayed its customary virtuosity and applause was abundant.

H. F. P.

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To the Editor of MUSICAL AMERICA:

Enclosed find my check for renewal of my subscription. All the material used to prepare the papers that were read at the meeting of the Thursday Musical Club was gleaned from MUSICAL AMERICA. So enthusiastic in their praise of your paper were the program committee that they voted to subscribe to and keep the periodical on file at the town library.

Cordially,
PAUL CLARKE STAUFFER,
Director, New Denver Conservatory of Music.
Denver, Oct. 30, 1914.

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"His French songs were delightful."—DAILY NEWS, CHICAGO, FEBRUARY 15.

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BERLIN STILL A CITY OF MUSICAL OPPORTUNITIES

American Students There Not Suffering for Lack of Opera and Concerts to Attend—The Deadly Parallel between Berlin and Chicago and Boston—American Basso Engaged for Charlottenburg Opera

European Bureau of Musical America,
30, Neue Winterfeldtstrasse,
Berlin, October 29, 1914.

IN MUSICAL AMERICA, issue of October 10, the Berlin correspondence of a certain American daily is quoted. In this report we are informed of the great danger (Booh!) awaiting American music students and others who refuse to be intimidated by the warnings of the American Woman's Club of Berlin and persist in remaining here. The report, after emphasizing the activity of the club in behalf of young American girls in distress (a splendid activity always, even in times of peace!) draws attention to the spirit of adventure that has prompted many music students to disregard all friendly warning to hurry home, and points out the present lack of the most valuable adjuncts to the study of music here, namely, the big orchestral and choral concerts.

I beg leave to differ. In my previous reports I have called attention to the resumption of the Berlin concert and operatic season. It has been pointed out that *both* opera houses in Berlin, the Royal as well as the Deutsches Opernhaus in Charlottenburg, are giving nightly performances before fairly good houses. The larger orchestral concerts are in full swing, as also choral concerts. Nor, as was reported in this American daily, has the Royal Opera House ever been closed "except for sporadic events of a patriotic nature." The Royal Opera was opened September 1, two weeks later than usual, and its répertoire was by no means confined to patriotic manifestations.

While Germany, involved in war and in spite of the call to arms of the majority of male artists, continues to maintain its foremost operatic institutions, the city of Chicago calls off its season of grand opera. I wish the stockholders of the Chicago Grand Opera Company might hear some of the disparaging remarks passed here about their city, which has so frequently insisted upon being considered the equal, if not the superior, musical and otherwise, of New York. The Metropolitan of New York, in spite of many difficulties to be overcome, such as getting its foreign artists to America, and without the assurance that the Winter would bring financial success, insisted upon having its regular season, notwithstanding the trouble across seas. The stockholders of the Chicago Opera, on the other hand, most of whom surely are so well situated as to be assured of their daily cream with their breakfast porridge, were seemingly fearful of the deficit that a grand opera season at the present time might entail. If foreign artists were not to be had, did not the present instance offer the chance of a lifetime to engage native talent? The same thing applies to thee, oh, Boston, center of musical culture, where even hand organs must be in tune!

But does not all this lead to an unfavorable comparison between grand opera supported by private enterprise and municipal opera, indirectly supported by the people? Should this not bring us a step nearer to the realization of our dreams of municipal opera in all the larger cities of the United States? One cannot expect everywhere to find such able support for an operatic undertaking as is offered the Metropolitan Company of New York. The stockholders of the Metropolitan can be considered only in the light of an exception to the rule and in that respect deserving of our unlimited admiration and sincere thanks.

No more striking illustration of the possibilities awaiting those Americans who remain in Berlin could be found than is contained in the case of the American opera basso, George P. Walker, of Madison, Wisconsin. Mr. Walker has just signed, under very favorable terms, a five years' contract as basso profundo with the Deutsches Operntheater of Charlottenburg, Berlin. This engagement gives Mr. Walker a rather exclusive position in view of the rarity of his type of voice. It is a voice of superb quality and great sonority, and his tone production and style are admirable. Before coming to Europe Mr. Walker had been prominent in America as a concert and oratorio singer. After making his début and appearing repeatedly in opera in Hamburg two season ago, he accepted his first regular operatic engagement last year with the Municipal Opera at Cottbus. We hear that he is to make his début in Berlin within the next ten days as the *Cardinal* in Halévy's "La Juive." Does it not seem worth while to have stayed in Berlin, war or no war?

The American pianist, Augusta Cottlow, has been engaged to play in the concert on November 4 for the benefit of the Samaritan Society of the Red Cross in the Town Hall of Berlin. With the Hess String Quartet Miss Cottlow is to join in the Schumann Quintet, and as a solo number she will play the Mendelssohn Variations.

Fritz Huttman, the American opera tenor; Arthur Van Eweyk, the concert baritone, and several other American artists are delighting the hearts of wounded soldiers with their impromptu concerts given in the hospitals. The audience is in bed, but no more grateful audience could be found. As the physicians say, music is frequently far more effective in hastening the healing processes than all the medical treatments put together.

When this report reaches you Margarete Arndt-Ober, the contralto of the Metropolitan, will have landed on American soil. Before leaving Berlin, Mme. Ober was very busy, besides singing in charity concerts, in furnishing apartments which were being fitted out for destitute artists by their colleagues in more favorable circumstances.

Sam Franko, formerly of New York, will again be heard as soloist this season, after an absence of many years from the concert platform in that capacity. It will be remembered that Mr. Franko has been active a long time as conductor of ancient orchestral works. In the concert he has announced for this season Mr. Franko will play the viola and will be assisted by Arthur Schnabel, the pianist.

The sonata combination of Flesch and Schnabel has long since been considered one of the pillars of Berlin's concert season. When these two splendid musicians join forces the concertgoer is certain to have a rare treat. Especially was this the case last Saturday when the three sonatas of Beethoven, in D Major, op. 23, in A Minor and A Major, formed the program. Such consummate ensemble playing left nothing to be desired. Their performance was distinguished, profoundly musical and technically finished.

On the evening before, we attended the "elite" concert in the Philharmonie, given for the benefit of destitute families in Eastern Prussia and musicians in need. In many of its features the concert fully deserved the designation "elite." First, Emil Sauer, master pianist, played a heterogeneous list of numbers to the unbounded delight of all. One of his most applauded performances was that of his own composition, the "Music-box," with its remarkably characteristic tone-coloring. The violinist, Willy Burmester, played his group of transcriptions of older compositions, and Bruch's Concerto in G Minor with captivating tonal color and technical finish. With all his feats of technical brilliancy Burmester always makes it his paramount object to appeal to the æsthetical sense of his hearers. The house was jubilant and clamored for more. The prima donna, Eva von der Osten, of Dresden, was the third star of the constellation. A splendid artist, she fully deserves our highest esteem. But Friday evening she was unfortunate in the choice of her program. She was successful, however, in several songs by Hans Hermann, which the composer accompanied.

On the following evening Siegfried Wagner gave a concert in the Philharmonie for the benefit of the Red Cross and destitute musicians. The belief persists that the Philharmonic Orchestra might have played the "Siegfried" Idyll and the "Tristan" Vorspiel" just as well without his guiding bâton as with it. The concert-giver was numerously represented on the program as composer. "Glaube," a prelude from his "Heidenkönig," was given a first hearing. It was not a very noteworthy composition. Decided weakness was displayed in contrapuntal development and but little talent for modulation. A fairly clever instrumentation seemed to be the most favorable feature. "Der Fahnenschwur" ("Oath of Allegiance to the Colors"), for male chorus and orchestra, was also given its première. Whether this piece of simple four-part writing, dedicated to the German army, will be as favorably received in times devoid of the present intense patriotic enthusiasm seems questionable. Lilly Hafgren-Waag, of the Royal Opera, sang Wagner's "Träume" and "Schmerzen" with brilliant effect and considerable sincerity, though there was too much operatic dash and too little coloring. She proved far more satisfactory in "Isolde's Liebestod." Cornelius Brosgeest, of the Royal Opera, sang "Wotan's Abschied" with superb style.

O. P. JACOB.

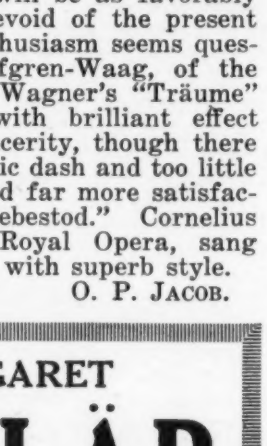
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PROSPERITY ABOUNDS IN CLEVELAND MUSIC

Largest House in Two Years of Hughes-Sanders Concerts — Kunwald Visit

CLEVELAND, Nov. 21.—The first appearance of the Cincinnati Symphony under Dr. Ernst Kunwald took place on Thursday, with Emilio de Gogorza as soloist. Dr. Kunwald as a notable builder of climaxes found fine opportunity in the Grieg "Variations on a Norwegian Theme" and in an impassioned performance of the Prelude and Finale from "Tristan und Isolde." Schumann's C Major was the symphony of the evening. A veritable ovation was accorded Mr. de Gogorza for his arias from "Le roi de Lahore" by Massenet and from Gluck's "Iphigenia in Aulis."

The first Friday Morning Musicale under the management of Mrs. Hughes and Mrs. Sanders was given during the past week, with Harold Bauer and Christine Miller. The Statler ballroom was crowded, with perhaps a larger audience than for any concert of the past two years of this exclusive course, showing that hard times have not hit Cleveland very hard as far as musical indications may determine such things. Bauer's numbers were delivered with high authority, and Miss Miller was as ever the mistress of all the necessities for an artistic performance of the modern art-song. Mrs. Hughes played excellent accompaniments.

The manager of the Sunday municipal concerts under Conductor Timner has given out figures relative to last year's concerts. The statement is as follows:

Total attendance	27,995
Total receipts from sales of tickets.	$6,009.70
Total private subscriptions	2,025.00
Amount paid by the city	5,870.21
Expended for salaries of musicians, printing, light, heat and soloists.	13,904.91

The Hippodrome donates the use of its building, the City Hall the use of a rehearsal room. The public appreciation may be gauged from the record of attendnace last year of 1,031 at the first concert to 3,080 at the last.

ALICE BRADLEY.

VIRGINIA THOMSON'S RECITAL

Contralto Reveals Rich Voice and Good Musicianship in Chicago

CHICAGO, Nov. 10.—Virginia Thomson, contralto, a young artist from the studios of Oscar Saenger, was recently heard in recital at the hall in the Fine Arts Building. Her program included songs by Brahms, Moussorgsky, La Forge, Cadman, Kaun, Rachmaninoff, Bemberg, Cesti, Schumann, Bachelet, Hüe, Rimsky-Korsakoff and Strauss. It served to display a contralto voice of rich quality and good training and thorough musicianship.



Virginia Thomson

Mrs. Thomson, who is soloist at the First Presbyterian Church, Newark, N. J., under Alexander Russell, has among the engagements that she will fill in the near future a musicale in Detroit, one in Buffalo and two appearances before the Milwaukee Musical Society.

Paul Ertel, the Berlin composer, has completed a three-act opera entitled "Gudrun."

SCANDINAVIANS AID PERLET ORCHESTRA

United Choruses in San Francisco Program of Music by Their Countrymen

Bureau of Musical America,
1101 Pine Street,
San Francisco, November 11, 1914.

The People's Philharmonic Orchestra, under the direction of Herman Perlet, is achieving remarkable success in bringing the best of symphony music to the general public. With the admission prices at only twenty-five and fifty cents the huge Pavilion is thronged, the attendance figures being given at as high as 8,000. The Pavilion was built for a skating rink and is ill-suited to concert needs, but after the beginning of next year the new municipal auditorium will be available. There has been some expression of sentiment that the city should make this orchestra a permanent institution.

Mr. Perlet and his Philharmonic Orchestra devoted last Thursday evening to the Scandinavian composers. I was unable to attend the concert, but there has been hardly a limit to the exuberance of accounts that have come to me. Gade's Symphony No. 4, the same composer's "Hamlet" Overture, and Grieg's Norwegian Dances, Nos. 3 and 4, were the orchestral numbers. The United Scandinavian Singers made their first appearance outside of the halls of the colony to which they belong and sang the Grieg "Landkjending" under the direction of Axel Pihlstrohm, with orchestral accompaniment. Redfern Mason, the Examiner critic, says of the latter offering:

"Those Scandinavians responded to the masculine beat of Axel Pihlstrom with a rugged force that made Grieg's 'Land-Sighting' put on a beauty I had never heard in it before. You felt that Grieg was their spokesman, that his music was their music, and that Axel Pihlstrom was the man in whom they trusted to lead them to success. The audience was delighted. Mr. Pihlstrom was almost abashed; he bowed and would have slipped away. But the people would not have 'No.' So the chorus sang 'Sweya,' and the great 'Ein Feste Burg,' which is incorporated in it, came out in a surge of sound like the tide of our own Pacific. 'Land-Sighting' had also to be partially repeated, and the soloist, Konrad Anderse, did his part with the earnestness of one who sang from the depths of a big heart."

An "American Night" is being prepared by Conductor Perlet.

Rudolph Ganz, the pianist, and Julia Claussen, the Swedish contralto, were rivals in the San Francisco concert field last Sunday. Both would have had crowded houses had they been heard by all the music-lovers who yielded to the appeal of the Summery afternoon and went out to see Beachey loop the loop in his air-machine at the Exposition grounds.

Dent Mowrey, the young American pianist and composer, who has won recognition in Europe, has arrived here, accompanied by Mrs. Mowrey, who, also, is a pianist. San Francisco may be adopted as their permanent home.

One of the most interesting of the season's musical society events was the Sunday afternoon reception given by Mrs. Milton E. Blanchard, the contralto and teacher, in honor of her former pupil, Edna M. Willcox. Besides the charming singing of Mrs. Blanchard and Miss Willcox, two compositions by W. Lanpher Brown, a young local composer, excited deep interest. These were "The Lotus Land" and a new setting of "The Night Has a Thousand Eyes."

Advised to adopt a vocal career by Mme. Schumann-Heink, Harold Parish Williams, baritone, a recent graduate from the University of California, has decided to follow her advice. Last Thursday he auspiciously began a concert tour of the Pacific Coast by giving a highly successful recital in the Hotel St. Francis under the patronage of a long list of enthusiastic San Francisco and Berkeley persons, among them being President Wheeler of the university. The program included a couple of made-in-California songs by Roxana Weihe, a local pianist. Mr. Williams has written three songs that are being published.

THOMAS NUNAN.

Says "Special Fall Issue" Is a Wonder

To the Editor of MUSICAL AMERICA:

I have just been looking over the Special Fall Issue of MUSICAL AMERICA. It is a wonder, and shows what immense strides the paper has taken since its modest start, eight or ten years ago.

I have also read with interest the introductory article, "The Past, Present and Future of Music in America."

May you live long and prosper.

Sincerely,
JOHN JEROME ROONEY.

233 Broadway, New York,
November 14, 1914.

Recital in English by Mr. Jolliffe

Before an audience of good size R. Norman Jolliffe, baritone, a professional pupil of Charles Norman Granville, the American baritone, gave an all-English recital at the Horace Mann Auditorium, New York, on Wednesday afternoon, November 11. There were American songs by Ward-Stephens, Cadman, Spross, Branscombe, Kernochan, Homer and Daniels and in them Mr. Jolliffe showed himself a singer of artistic aims as well as vocally gifted. Old Irish, English and Scottish traditional airs made up the rest of the program and these, too, were sung with good effect. Harry Oliver Hirt played the piano accompaniments admirably.

Henry A. Ditzel, one of the foremost teachers of Dayton, O., and organist of the First Lutheran church, has resumed his valuable Sunday afternoon concerts at that church. The program for the first recital, which was performed in a masterly manner, included works by Bach, Beethoven, Rubinstein, Wolstenholme, Wagner, Luigini, Weber and Dubois.


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Henrietta Wakefield, contralto, formerly with the Metropolitan Opera Company; Sue Harvard, soprano, of Pittsburgh, soloist with the Philadelphia and New York Symphony Orchestras; Lucille Miller (appeared with the Pittsburgh and the New York Symphony Orchestras); Jacob Feibley, bass soloist, Church of the Messiah, New York, and Crescent Quartet.
Edward Strong, tenor, head of the vocal department of Carlton College, and tenor soloist at the Fifth Avenue Presbyterian Church, New York, for eleven years. Jane Grover and Elsie Rochester, prima donnas with Lew Fields' company.
Emma Kramlich and Mariam Hebbard, supervisors of music in the New York public schools. Freda Windolph, now in grand opera in Europe; Julius Steiner, concert tenor, in Vienna, Austria. May Jennings, concert mezzo soprano, formerly soloist at the Church of the Divine Paternity, New York. The well known oratorio tenor, Dan Beddoe, soloist at Grace Church, New York. Edwin Evans, baritone, in concert and oratorio. Max Salzinger, a leading baritone of the National Opera Company of Canada. Olive Ulrich, soprano, Hammerstein Opera Company.
Among the contraltos on the grand opera stage in Germany may be found Helen Summers. Another talented pupil is John Young, tenor. Eleanor Cochran, soprano, sop. Dantzig, Germany. Mrs. von Dahlen is the head of the vocal department, Wells College, Aurora, N. Y. Clara Picken is the soprano soloist at the Church of the Mediator, New York. Two of Miss McLellan's pupils are soloists at the Park Presbyterian Church in Erie, Pa. They are George French Brevelier, contralto, and Mrs. McKean, soprano; the former has been the soloist with the Erie Symphony Orchestra while the latter is a teacher at the Erie Conservatory of Music. Soloist at the Church of the Divine Paternity, New York, is Tom Daniels, basso. Juanita Penniman is the representative of Miss McLellan in California. Dorothy Bolton, contralto, of the Crescent Quartet, and L. H. Harper, tenor. Wm. Bonner, tenor, Rutgers Pres. Church, New York.

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A CAMP-FIRE CONCERT

How English Soldiers Entertain Themselves

THE following account of a campfire concert given by English soldiers, near the firing line in France, is taken from a letter sent by a young English clerk, who serves with the Red Cross. This letter, with others of a most interesting character was published in full in the New York *Sun* of Sunday last.

"I am left alone in charge of the orderly tent and it is now 7 P. M. About 1 A. M. I go on picket duty for four hours—a lonely job, just walking around the camp, keeping an eye open for intruders and occasionally looking after the horses which are tethered up among a little clump of pine trees near by. We are about one hundred yards from the Loire. There is a full moon to-night and the scene from the front is a beautiful one. For a fortnight we have had cloudless blue skies and really hot weather. The moonlight makes a silver path right across the calm waters of the estuary, right over to the opposite shores of the Paimbouef.

"A dozen British cargo boats lie out in the roads and they are just distinguishable in the blue evening haze. They are laden with ordnance and stores, equipment, artillery and the thousand things required by a modern army. Down among the pines near by a fellow has been playing Rachmaninoff's Prelude in C Sharp Minor and the effect was fine. Last night we had a camp-fire concert, which accounts for the presence of a piano on active service.

"Our men got it up themselves and hired a 'cello, cornet, violins and piano from the town. Lady Dudley, wife of the ex-Governor of Australia and lady superintendent of our hospital, took the chair. Great numbers came from a neighboring camp and many of the townspeople, too. Our commanding officer and a big staff officer from the base came, and altogether it was a fine affair. We had songs and recitations, and then Lady Dudley sang 'Mine Eyes Have Seen the Glory of the Coming of the Lord.' We all sang the chorus together, finally concluding with the 'Marseillaise' and the Russian national anthem and 'God Save the King.'

"During the first two weeks of our stay here the re-enforcing troops simply poured into this town, and after resting and refreshing in the local camps left for the front. Never shall I forget the week when, night after night, I lay awake, lying on the ground in my tent, listening to the measured tramp of thousands of our men marching to the shrill and perfectly timed music of their drum and fife bands. All through the small hours of the morning we heard them, battalion after battalion, their steady tread interrupted only occasionally by the trot of the Lancers' or Hussars' horses. Our men always sing or whistle on the march. Sometimes it's your ragtime and other songs such as 'Dixie,' 'Way Down South,' sometimes the great Irish favorite, 'Tipperary.' To-day I heard the men marching to the strains of 'Marching Through Georgia.' 'John Brown's Body' is also a great favorite."

Klibansky Artist Pupils Provide Fine Program at Chickering Hall

A recital of more than ordinary merit was given on November 16 at Chickering Hall, New York, by the artist pupils of Sergei Klibansky, the prominent New York vocal teacher. The feature of the performance was the singing of Jean Vincent Cooper, contralto, who has just returned from a series of successes at the Maine Festival. She was heard to best advantage in her English group, consisting of songs of La Forge, Rogers, Kramer and MacFayden. Marie Louise Wagner, soprano, was heartily applauded for her rendition of the "Dich Theure Halle," from "Tannhäuser." Other features of an interesting program were provided by Lalla Bright Cannon and Arabel Marfield, both of whom evidenced the results of careful training and interpretative ability.

Gerville-Réache Sings at Mass in Western Convent

Mme. Jeanne Gerville-Réache, the French contralto, is singing in the Middle West, the cities in which she gives recitals including Topeka, Omaha, St. Louis, Kansas City, St. Paul, Minneapolis and Chicago. While in Omaha Mme. Gerville-Réache was invited to sing at the mass in the chapel of the Sisterhood of the Perpetual Adoration. The contralto sang "Panis Angelicus" by César Franck and "Agnus Dei" by Bizet. Mme. Gerville-Réache was said to be the first outsider ever allowed to visit the convent and after the mass many of the nuns spoke to her, telling her how they enjoyed the unique privilege of hearing her sing.

Mansfield (Pa.) State Normal Acquires New Violin Head

After spending six pedagogic years at the Emporia (Kan.) State Normal School and nine at Dickinsor Seminary, Williamsport, Pa., Dr. Will George Butler has assumed charge of the violin department at the State Normal School, Mansfield, Pa. He is directing the institution's symphony orchestra, the personnel of which numbers about forty. Dr. Butler, who is an excellent violinist as well as a prolific composer, has appeared in recital with a number of prominent artists, notably John Barnes Wells, Henry Holden Huss, Frank Croxton and Mme. Gertrude Auld.

Boston Memorial Service for Late Organist

BOSTON, Nov. 30.—A memorial service was held on November 13 at the Church of the Advent, this city, for Samuel Brenton Whitney, the noted organist, who died last Summer. Mr. Whitney was organist and choirmaster of this parish for thirty-seven years. The service was given under the auspices of the New England Chapter of the American Guild of Organists. Mr. Whitney was one of the founders of this guild. An elaborate musical program was sung by the church choir, under the direction of Albert W. Snow, the organist and present choirmaster, who was assisted by three other prominent organists and members of the guild, Everett E. Truette, Allen W. Swan, and George A. Burdette. A brief eulogy was given by the rector, Rev. William H. van Allen.

W. H. L.

Russian Opera Novelties on Altschuler Programs

Sutorius and Company announce three popular subscription symphony concerts by the Russian Symphony Orchestra, Modest Altschuler, conductor, to be given at Carnegie Hall, on Saturday evenings, January 23, February 13 and March 6. During one of the programs Modest Altschuler will introduce his own adaption of excerpts from "Boris Godounow," by Moussorgsky, also excerpts from "Prince Igor," by Borodine, which will be given this season at the Metropolitan Opera House.

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New York Philharmonic in Brooklyn

Prominent among Brooklyn musical events of the last fortnight was the concert of the New York Philharmonic Orchestra at the Academy of Music on November 22. Owing to the illness of Julia Culp, another distinguished contralto, Eleanora di Cisneros, was heard. With her customary intelligence and vocal charm, Mme. Di Cisneros sang "Träume," Strauss's "Standchen," Martini's "Plaisir d'Amour" and, accompanied by orchestra, "Amour Viens Aider," from "Samson et Dalila." Also under the bâton of Mr. Stransky were delivered these orchestral numbers: Overture to "Oberon," Dvorak's "New World" Symphony, Tschaikowsky's "Capriccio Italien" and three numbers of Berlioz's "Damnation of Faust." The program, finely chosen, was also finely given. A large audience was present. G. C. T.

Prominent Artists at Mrs. McFarland's Musicale

The artists at a musicale at the home of Mrs. Frances McFarland, No. 182 West Fifty-eighth street, New York, on Tuesday evening, November 24, were George Hamlin, tenor; Carolyn Cone, pianist, and Gail Gardner, soprano. Miss Gardner sang arias from "Traviata" and "Romeo and Juliet" and, with Mr. Hamlin, the duet from "Madama Butterfly." Miss Cone played compositions by Chopin, Liszt, MacDowell and Blanchet with good technic and musicianship.

Gabrilowitsch Joint Recital at Woman's Club, Orange, N. J.

ORANGE, N. J., Nov. 24.—Ossip Gabrilowitsch, pianist, and his wife, Mme. Clara Clemens Gabrilowitsch, contralto, offered a highly diversified program in their joint recital at the Woman's Club, Orange, N. J., last evening. Mr. Gabrilowitsch played all the accompaniments for his wife. The audience was a representative one and repeatedly recalled both artists. The concert was under the direction of Mrs. William S. Nelson. S. W.

Mme. Read and Jules Falk Co-operate in Joint Parkersburg Recital

PARKERSBURG, W. VA., Nov. 28.—An important musical event took place recently when Helen Brown Read, soprano, and Jules Falk, violinist, appeared here in joint recital. Mme. Read was in splendid voice and delivered a group of *lieder* by Brahms, Tschaikowsky and Rimsky-Korsakoff in polished fashion. A group of American songs rounded out her program finely. Mr. Falk found favor with the audience and his dazzling technic evoked spontaneous applause.

Three Artists Open Spartanburg Series

SPARTANBURG, Nov. 25.—The series of Winter concerts in Converse Auditorium under the joint auspices of Converse College and the Woman's Music Club of this city was opened on November 23 with a recital by May Mukle, violoncellist; Horatio Connell, baritone, and Mary Mount, pianist. Mr. Connell, who appeared in the annual Spring festival here three years ago, was warmly greeted and sang with finish and perfect diction. Miss Mukle proved an artist of rare ability and played with warmth of tone and finish. J. R. D. J.

SUCCESSFUL TOUR OF KUNWALD ORCHESTRA

Cincinnati Organization Proves Its Worth in Five Cities—Home Concerts

CINCINNATI, O., Nov. 29.—The Symphony Orchestra, under the direction of Dr. Kunwald, returned last week from the most successful tour of its existence. Five concerts in five days with packed houses and the utmost enthusiasm were an eloquent testimonial to the popularity of this organization in Ohio, through which it made the tour. The cities visited were Springfield, Columbus, Zanesville, Cleveland and Toledo.

Returning to the city, the orchestra added to its brilliant record in the first popular concert of the season last Sunday before an audience which crowded the Music Hall from pit to dome. Dr. Kunwald continued the introduction of novelties Moszkowski's Suite, "Boabdil," created a great impression and Glazounow's "Pas des Fiancées," with its charming duet for violin and 'cello, played by Mr. Heermann and Mr. Sturm, had to be repeated. The "Tannhäuser" Overture was so long and enthusiastically applauded that Dr. Kunwald was compelled to bring the players to their feet.

The soloist was Charles Galagher, a Cincinnati singer, who has a magnificent bass voice and the soundest accomplishments. Mr. Galagher sang arias from Meyerbeer's "Robert le Diable" and Verdi's "Don Carlos." He added Rosewig's "For What Thou Art."

Interest at the symphony concerts of last week was divided between the first Cincinnati appearance of Arrigo Serato, the Italian violinist, and a program of highly colored and emotional music arranged by Dr. Kunwald and admirably played by the orchestra. The orchestral part of the program included Mendelssohn's Overture to "Fingal's Cave," "Eine Faust Overture" of Wagner and Strauss's "Don Juan." The novelty was the "Faust" Overture, which more than justified its place on the program.

For the afternoon concert Mr. Serato reached the city too late for a rehearsal and nearly missed the concert altogether. A broken wheel caused a delay of the train and Mr. Serato arrived here barely in time for the concert and laboring under a nervous strain. In the Beethoven concerto, however, this nervousness could not obscure the fact that Serato is a magnificent violinist, with the technic of the virtuoso, the depth and solidity of the scholar and the poetic inspiration and imagination of the artist. A. K. H.

Rudolph Ganz and Arthur Newstead in Oberlin Piano Recitals

OBERLIN, O., Nov. 21.—The first artist recital of the year at the Oberlin Conservatory of Music was a piano recital given recently by Rudolph Ganz, the famous Swiss pianist. His program comprised the Bach-Busoni Chaconne, the Haydn Sonata in D Major, the B Minor Chopin Sonata and a number of smaller things, including two compositions of his own. One of the most interesting numbers was the Sonata, for piano and violin, by César Franck, played by Charlotte Demuth-Williams with Mr. Ganz. It was a splendid performance.

Another interesting piano recital was given last Tuesday evening by Arthur Newstead, of Baltimore. He played, among other things, the Schumann Fantasie in C Major, several numbers by Chopin, including the Ballade in F and the Scherzo in B Flat Minor and the La Campanella by Liszt.

NOTED ACCOMPANIST HERE

Richard Epstein to Devote Himself to Concert Work and Coaching

Richard Epstein, accompanist and coach, whose activities in London during the last few years have given him a foremost position in his branch of the musical art, is now in America and will spend the entire year here in public



Richard Epstein, Noted Accompanist, of London and Vienna, Who Is Now in America

accompanying and in coaching artists at his studios, No. 46 West Thirty-seventh Street, New York.

Mr. Epstein was formerly a pupil at the famous Vienna Conservatoire and afterwards a professor of piano at the same institution. Since leaving Vienna he has spent the greater part of his time in London, where he has won a strong reputation as teacher, player of chamber music and accompanist and in the coaching of songs. His activities in London were united with those of such players and organizations as Joachim, Kreisler, Elman, the Bohemian String Quartet and the famous Rosé Quartet of Vienna, by which he was engaged for concerts in Austria, England and Spain. He has acted as accompanist for Mme. Culp, Elena Gerhardt, Mme. Mysz-Gmeiner, Carl Flesch, Thibaud and others.

William Simmons Sings at Reception of Portrait Painter

William Simmons, the popular New York baritone, was heard in two groups of songs at a reception given by Lawrence Nelson, the portrait painter, at his studio in the Atelier Studio Building in West Sixty-seventh Street. Many prominent artists were present. Mr. Simmons was heard to advantage in two groups of songs by Hadley, A. Walter Kramer, Huhn, Gilberté, Broadwood and Jordan, being especially successful in "A Lover's Litany" and "Here on the Brae." For an encore Mr. Simmons sang the charming little song, "Why," by John Barnes Wells, the tenor. Edith Griffing provided excellent accompaniments.

PITTSBURGHERS HAVE RICH CONCERT FARE

Teyte-Bauer Recital, Mozart Club Program and Music League Inaugural

PITTSBURGH, PA., Nov. 28.—The Mozart Club gave its first concert at Carnegie Music Hall on Friday night. The composition selected was "Cinderella," by Heinrich Hofmann. The part of the *King* was taken by Charles Norman Granville, baritone; the *Fairy Queen* by Christine Schutz, contralto, and *Cinderella* by Vera Kaighn, soprano. The chorus of 150 men and women had as conductor J. P. McCollum, under whom the Mozart Club has prospered for many years. Mr. Granville won applause by his conscientious and satisfying interpretations of his part, which he sang from memory. Christine Schutz was a decidedly acceptable contralto, with especially good effects in her upper register. Miss Kaighn has a pleasing personality and displayed a voice of adequate power.

Owing to illness, Mme. Julia Culp was unable to appear here last week in the second concert of the Ellis series and Maggie Teyte took her place on the program with Harold Bauer. They gave a most excellent entertainment. Miss Teyte made a tremendous impression with her French songs, and Mr. Bauer played a faultless program. The performance of each was a triumph.

The Music League of America gave the first of its series of morning concerts at the Twentieth Century Club last Tuesday morning, the program being given by Anita Rio, soprano; Royal Dadmun, baritone, and Salvatore di Stefano, harpist, and Carl Bernthaler, accompanist. The concert was a splendid success. E. C. S.

Lecture Course at Negro Music Settlement

For the new home of the Music School Settlement for Colored People, in West 131st Street, New York, a series of interesting Sunday afternoon lectures has been announced. The course was opened on Sunday afternoon, November 29, by Natalie Curtis, one of the school's directors, who spoke on "The Earliest Folk Music of America." On December 6 Kitty Cheatham, who is an honorary member of the institution, will speak on "The Ethical Relation of Folk Song to the Development of the Race." Appearing in the course are H. E. Krehbiel, Canon C. W. Douglas, Dr. W. E. Burghardt Du Bois, Dr. Talcott Williams, Howard Brockway, David Mannes, Walter Damrosch and the Hon. George McAneny. During December the settlement will give an informal recital of Negro music, in honor of Percy Grainger, the Australian composer, now in America.

Katharine Goodson with Scottish Orchestra

Owing to the cancellation of numerous dates on the continent, Katharine Goodson, pianist, was enabled to accept engagements with the Scottish Orchestra to appear on November 9 in Edinburgh at the first concert of Messrs. Patterson's series, and on November 10 in Glasgow at the concert of the Glasgow Choral and Orchestral Union. On both occasions she was heard in two concertos, playing the Saint-Saëns G Minor and the Liszt E Flat.

Popular Artists in Socialist Concert

At the concert given by the Socialist Party, Local, New York, on November 26, there appeared as soloists Marie Stapleton Murray, soprano; Max Jacobs, violinist, and Ashley Ropps, baritone. Mrs. Murray sang with excellent effect the "Un bel di" aria from "Madama Butterfly" and duplicated her success in a group of songs by Cadman, Ward-Stephens and Beach. Mr. Jacobs played with taste two Wieniawski pieces and compositions by Drdla, Rehfeldt, Ira Jacobs and Smetana. In songs by Huhn, Spross, Speaks and Homer Mr. Ropps displayed his baritone voice to advantage. Ira Jacobs was the accompanist of the occasion.

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IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

An interesting concert was given November 22 at the Hassell Conservatory of Music in Brooklyn. Joseph Fuchs, the brilliant young violinist, played the Bruch Concerto and the first movement of the Tschaiwowsky Concerto. Carl Kirk-Smith, formerly solo 'cellist with the Minneapolis Symphony Orchestra, played "Kol Nidrei," by Bruch, and Symphonic Variations, Boellman. James Stanley, the basso, scored a success in an aria by Gounod and songs by Secchi and Lehmann. Mary Seiler played selections on the harp in a charming manner. These artists are all on the teaching staff of the Conservatory. On October 24 Mme. Chalia, the soprano, sang arias from "Gioconda" and "Carmen" and a duet from "Cavalleria Rusticana," with Rafael Diaz, the latter also singing the "Flower Song" from "Carmen" and songs by Ronald and Richard Strauss. Kathryn Platt Gunn played a Polonaise by Wieniawski and "Caprice Viennois, Kreisler. Bessie Smith, a talented pupil of Mr. Hassell, played the Chopin E Minor Concerto. Mr. Hassell's appearances in concert recently have been at the Montauk Club, Brooklyn; Murray Hill Lyceum, New York; Bamberger's, Newark; Long Beach Hotel; Masonic Temple, Brooklyn; two concerts at Bradbury Recital Hall, Brooklyn; Invincible Club, Brooklyn, and the Brooklyn Academy of Music.

* * *

To encourage the study and practise of speaking the Italian language a club was formed by a number of Oscar Saenger's students, which promises a much needed opportunity to students. Mr. Saenger, who made the inaugural address in Italian, said, among other things, that he thought it possible to learn the various languages here in New York if one created the proper conditions. At these gatherings every one speaks Italian, and all are supervised by Dr. Vito Padula, who is the instructor for Mr. Saenger's pupils. The meeting was presided over by Mrs. J. L. Burley, who is the president, and addresses were made by Lillian Palmer and Dr. Padula. Mabel Garrison, coloratura soprano of the Metropolitan Opera House, and Queena Tillotson, soprano, delighted the members with their beautiful singing. The club meets fortnightly at Dr. Padula's studios.

* * *

The Malkin Music School announces that Joseph Malkin, the eminent 'cellist who has been engaged to teach at that institution, began his classes on December 4. Mr. Malkin has been engaged as soloist with the Boston Symphony Orchestra, under Dr. Karl Muck, and will also play in New York where he will introduce into his program several novelties among which will be some of his own compositions.

It is also announced that Mme. Sophie Traubman, soprano, and Maurice Kaufman, violinist, both of whom are instructors at the school, will give a joint recital at the school at three o'clock on Sunday, December 6, and to which tickets may be had on application.

* * *

Louis Arthur Russell is having a busy season in the Russell Studios, Carnegie Hall and the Newark College of Music. More than forty new teachers were added to the circuit of Russell-Method teachers throughout the country by Mr. Russell's Summer classes in Ohio, New Jersey and New York, and he is to publish early in December a teachers' guide for these teachers and all teachers using the Russell books. The work is to be devoted to the pianoforte method, and the author promises a similar work early in the year 1915 for teachers using the Russell Voice Books.

* * *

The second recital of the vocal pupils of J. Massell took place at his studios in the Metropolitan Opera House Building on the evening on November 28. Among the professional pupils who sang were Helen Heineman and Leona Sherwin. The most interesting feature of the evening was the singing by these singers of two songs by Hallett Gilberté, with the composer at the piano. The other pupils who sang were Sara Guritz, mezzo-soprano, and the Misses Sonin, Goldsmid and Banto.

* * *

Lalla Bright Cannon, a pupil of Sergei Klibansky, has secured the engagement as substitute at the Broadway Presbyterian Church, New York, and will sing the solo in "Die Allmacht" with the Rubinstein Club at its concert on December 8. Virginia Estill, another of Mr. Klibansky's pupils, sang with much success at Sweet Briar College, Sweet Briar, Va. Jean Vincent Cooper, contralto, appeared at the Wanamaker Anniversary Concert last week, and will give her Æolian Hall recital in January.

* * *

Gustav L. Becker's new studio had its official opening on November 23, when a number of musicians and friends assembled to hear an attractive program, which was presented by Mme. Buckhout, Walter L. Bogert and Mr. Becker. The latter played an interesting "Concert Etude," which he composed, and Mme. Buckhout sang four songs, also by Mr. Becker. Mr. Bogert pleased exceedingly with groups of Old English, Russian and French songs. Artist pupils of Mr. Becker will give a concert at Wanamaker's on Saturday afternoon. Mme. Buckout will be the assisting soprano soloist.

* * *

A lecture interesting all lovers of vocal art, as also the students of its techno-scientific side, was given at the Carnegie Hall studio of Adelaide Gescheidt by Dr. Frank Miller. After explaining the functions of each part of the human vocal and breathing organ, which included a discussion of the resonating chambers of the throat, mouth and nose and their importance in the production of a beautiful tone, the hearers were given a demonstration of the practical sides of Dr. Miller's teaching system. The singers of the evening were all of tender age, but their work showed them to have been in the most capable hands.

* * *

Anna E. Ziegler, the director of the Ziegler Institute of Normal Singing, New York, has finally completed her plans for an opera school, designed to equip American singers fully for professional work. To this end, Mme. Ziegler has joined forces with William Schuster, who for years has been connected with the Aborn and Century opera companies. Mr. Schuster was also for several years a member of the Metropolitan company in the *régime* of Anton Seidl.

* * *

The second of a series of lecture-recitals by Margaret McCalmont took place at her studios in Carnegie Hall Wednesday, November 25. The lecture was entitled "The Making of a Singer" and dealt with the educational problem that confronts those who resolve to become singers. She presented both the students' and the teachers' side of the case. At the close of the lecture Miss McCalmont illustrated her own attainments in an interesting program of self-accompanied songs.

* * *

On Wednesday of last week an interesting recital of songs by Claude Warford and W. Ralph Cox was given at their Metropolitan Opera House studios. Catherine Bryce, soprano, and Carl Ruprecht, baritone, one of Mr. Warford's students, were the singers, while Mr. Cox and Mr. Warford played the accompaniments to their respective groups.

* * *

Kate Little, who was the assistant of Mme. Regina de Sales in Munich, arrived last week from Europe and will again be associated with this distinguished teacher of singing. Miss Little was born in America but has spent a number of years in Europe.

BRANSCOMBE WORKS HEARD

Her Songs and Instrumental Pieces in Musicians' Club Program

Gena Branscombe, the gifted American composer, presented her compositions at the Musicians' Club of New York, on Tuesday, November 24, when the artists interpreting them were Marie Stapleton Murray, soprano; David Talmage, violinist, and R. Norman Jolliffe, baritone.

Mrs. Murray was cordially received for her singing of "A Lovely Maiden Roaming," "Sleep Then, Ah Sleep," "Happiness," "The Morning Wind," "The Tender Sweetness," and "In Granada." Mr. Jolliffe for "Hail Ye Tyme of Holiedayes," "With Rue My Heart Is Laden." "My Fatherland," "Serenade," "Dear Is My Inlaid Sword," "Dear Little Hut, By the Rice Fields," "In Arcady by Moonlight," "I Sing the Battle," "Ould Doctor M'Ginn," "Of My Ould Love," and "Boot and Saddle." Mr. Talmage was heard in two groups of violin pieces, "An Ould Love Tale," being much admired and also Miss Branscombe's recent brilliant "Carnaval Canadien."

The composer presided at the piano in an artistic manner and shared the applause generously with the artists who presented her works. A large audience of representative musicians heard the concert and found it unusually interesting.

DOUBLE BILL IN BROOKLYN

Metropolitan's "Cavalleria" and "Pagliacci" Received with Enthusiasm

Brooklyn provided an enthusiastic audience for the double bill, "Cavalleria Rusticana" and "I Pagliacci," at the Academy of Music on Saturday night, November 28, when the Metropolitan Opera Company gave performances which argue large future attendances at Brooklyn's big auditorium. Attention was focused upon Luca Botta, the new tenor, from the start, and that artist, combining good acting with a well schooled voice, won prompt approval. His lyric tenor is decidedly pleasant to hear. Mme. Gadski was an admirable *Santuzza*, as always. Marie Mattfeld was equal to all the demands of *Lucia* and Maria Duchène was interesting as *Lola*. *Alfio* was sung by Riccardo Tegani, another newcomer. Both in this rôle and that of *Silvio*, later, he commanded respect for his acting and declamatory powers, the latter, however, often being employed at the expense of musical smoothness.

To Antonio Scotti in "Pagliacci" went the lion's share of popular approval. His singing of the "Prologue" brought down the house. Giovanni Martinelli, of the silken voice, made another pronounced success as *Canio*. Mme. Bori's *Nedda* was fascinating. The conductor of the evening, Giorgio Polacco, was heartily received.

There is every indication, from the two evenings of opera given thus far this season of the Metropolitan company, that Brooklyn is coming more and more to appreciate in the fullest sense that the performances in the Academy of Music are in every detail as perfect as those held at the Metropolitan Opera House across the river. G. C. T.

FORESEES HUGE INCOME IN MUSIC COPYRIGHTS

George Maxwell Predicts $9,876,000 Annually for Society of Composers, Authors and Publishers

Within a few years the American Society of Composers, Authors and Publishers may be expected to have a gross annual income of $9,876,000, according to figures submitted by George Maxwell, president of the society. Mr. Maxwell offered this estimate at a dinner given in honor of himself and Nathan Burkan, the society's counsel, at Lüchow's, New York, on November 29. Victor Herbert, vice-president of the society, was the toastmaster.

In describing the work accomplished by the society, Mr. Maxwell said that ninety-five hotels, restaurants and theaters in New York had agreed to pay the society for the privilege of having their orchestras play the copyright productions of its members. The average fee was $8.23 a month.

"It is not unreasonable to hope," said Mr. Maxwell, continuing his computation, "that within a few years there will be in the United States 100,000 places which have taken out licenses. Based on present conditions, the gross income to the society will be $9,876,000 a year. Of this amount probably half would go for expenses, leaving the remainder for distribution among the composers and publishers and the establishment of beneficent organizations."

Irma Seydel Returns from Interrupted Tour of Germany

BOSTON, Nov. 28.—Irma Seydel has returned to her home in this city from an interrupted concert tour in Germany. Miss Seydel went abroad in the early Summer and started a tour which was to have lasted until the new year. A part of these engagements she filled with much success, but on account of the disturbances her stay was necessarily shortened. One of Miss Seydel's most successful concerts took place on the night before she sailed for home. She had the privilege of doing her share of playing to the wounded soldiers in the hospitals. Miss Seydel's American tour starts in January, 1915.

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"TOSCA" WELL GIVEN IN PHILADELPHIA

First of Nine Performances by Metropolitan Company Highly Successful

Bureau of Musical America,
No. 1706 Chestnut Street,
Philadelphia, Nov. 30, 1914.

THE first of the nine presentations to be given weekly in Philadelphia this season by the Metropolitan Opera Company of New York took place at the local Metropolitan Opera House last Tuesday evening, when an audience of social distinction, which completely filled the house, listened to one of the finest performances of "Tosca" ever given in this city. Important as the occasion was as a society event, it was evident also that the real music lovers were out in full force, for the interpretation of Puccini's opera, with a cast which included Geraldine Farrar, Giovanni Martinelli and Antonio Scotti, was received with the enthusiasm that betokened genuine appreciation. This enthusiasm was entirely justified by the excellence of the performance, not only by the distinguished trio of leading artists but by the company as a whole, the conducting of Arturo Toscanini, who obtained impressive results from the superb orchestra, being a noteworthy feature.

While Miss Farrar has not the imposing stage presence of some of the singers who have been heard as the tempestuous heroine of Sardou's story, yet, by means of her remarkable dramatic talent as well as vocal ability, she presents the rôle in a manner that bears comparison with any other of its numerous exponents.

Martinelli's fresh, resonant tenor, which was first heard here a year ago in this opera, on the opening night of the Philadelphia-Chicago Company's season, when Mary Garden made her début in the title rôle of "Tosca," was again listened to with pleasure and satisfaction. Martinelli sings naturally and with expression, and the most dramatic effects are obtained without visible effort. Scotti's *Scarpia* was once more admired, as frequently in the past, for its impressiveness, authority and polish, with its subtle suggestions of the innate wickedness of he prefect of police. Vocally it also reached a high standard.

La Favorita Quartet, which for several years has been one of Philadelphia's most popular vocal organizations, sang before an audience which filled Griffith Hall last Monday evening. The quartet, which comprises Julia Z. Robinson, soprano; Katherine Rosenkranz, contralto; Anthony D. McNichol, tenor, and Henry Hotz, bass, was heard first in a miscellaneous program, with solos by each of the four singers, after which H. Lane Wilson's song cycle, "Dorothy's Wedding Day," was given an admirable interpretation. The individual work of the artists was much enjoyed and their voices blended effectively in the ensembles. The accompaniments were well played by W. Silvano Thunder.

The Apollo Quartet, which was organized last season, provided the program at an interesting musicale given under the auspices of the Association of Alumnae of the University of Pennsylvania, in Houston Hall, on Saturday evening, November 21. The entertainment was in charge of May Porter. The members of the quartet are Emily Stokes Hagar, soprano; Marie Stone Langston, contralto; Henry Gurney, tenor, and David Griffin, baritone, with W. S. Thunder as accompanist.

Edward Goldberg, an advanced pupil of the Sternberg School of Music, gave convincing evidence of his unusual talent and excellent training at a recital in Griffith Hall last Friday evening.

An entertaining program was admirably presented by four of Philadelphia's most popular artists at a concert for the ben fit of the Women's Medical College, in the ballroom of the Bellevue-Stratford, on Friday evening. Those who appeared were Edna Baugher, soprano; Nicholas Douty, tenor, and Hermann Sandby, first violoncellist of the Philadelphia Orchestra, with Ellis Clark Hammann as the notably efficient accompanist.

The Philadelphia Boys' and Girls' Orchestra, of which John Curtis, Jr., is the youthful conductor, appeared in Witherspoon Hall on Thanksgiving evening, giving a concert for the benefit of the British National Relief Fund. The orchestra, which is made up of about sixty young musicians, does good work, some of the numbers on Thursday evening being remarkably well played, considering the inexperience of the performers. Among these were the "Poet and Peasant" overture, selections from "Martha" and a Hungarian Rhapsody by Tobani. Mr. Curtis conducted the entire program without notes and with considerable understanding. Assisting soloists were Carrie Hochlander Brey, pianist; E. A. Brill, violinist; Florence Adele Wightman, harpist, and Mary Josephine Commerford, contralto.

ARTHUR L. TUBBS.

Tells How "Musical America" Helped Him to Gain His Lost Luggage



George Hamlin, the Tenor (at the left), Looking for His Trunks in the New York Custom Offices

GEORGE HAMLIN, the American tenor, is telling his friends in New York how MUSICAL AMERICA helped him to regain his trunks and traveling bags when at the outbreak of the European war it seemed as if they were to be given up as lost.

"When the war broke out," relates Mr. Hamlin, "I was in Italy, but all my goods and chattels were in Berlin. There was, of course, no way to get at them. Finally, in Milan, I met Dr. O. P. Jacob, the European manager of MUSICAL AMERICA. He told me he was about to 'break through the German lines' and get to Berlin. Dr. Jacob agreed to carry a letter to the United States Ambassador in Berlin for me and by this means, after a reasonable delay, my luggage was restored to me in good shape. But I had to spend many hours going through mountains of trunks in the New York customs offices before I finally located my own."

VON ENDE SCHOOL CONCERT

Minnie Tracey and Kotlarsky Soloists in an Unusual Program

An out-of-the-ordinary program was heard by many music-lovers last Monday evening at the Von Ende School. The associating artists were Minnie Tracey, soprano, and the young violinist, Kotlarsky.

Miss Tracey had chosen representative songs of Bach, Schubert, Wagner, Liszt; a new song by Février, three French examples and a group by Sibelius. The singer prefaced each song with a few appropriate words, describing its nature and origin. The Février song, which is called "L'Intruse," proved mildly interesting.

Mr. Kotlarsky, who is immensely popular with Von Ende School audiences, played the Couperin-Kreisler "Chanson et Pavane"; Kreisler's Tambourin Chinois," and Hubay's shallow "Carmen" potpourri, with technical facility and abundant temperament. His extra numbers were Pierné's "Sérénade" and Kreisler's "Liebesfreude." Frederick V. Sittig presided at the piano.

BOURSTIN'S GIFTS DISPLAYED

Violinist's Recital Shows Intellectual and Temperamental Power

Considerable promise was evident at Arkady Bourstin's first New York violin recital, on November 27, in Æolian Hall. The youthful artist, who is said to have derived most of his training in this country, presented a program which lay well within his powers.

Although Mr. Bourstin played such master works as the Handel E Major Sonata and Bach's Chaconne with taste, it required the more superficially emotional Lalo "Spanish Symphony" to bring out his best powers. In the latter he scaled imposing heights, technically and temperamentally. It is not a paradox to say that the violinist is at once strongest in intellectual and temperamental equipment. He has a nice sense of balance and does not indulge in an over abuse of *vibrato*.

A Kreisler transcription of Porpora's Minuet was dainty and sparkling. And in Wieniawski's "Scherzo Tarantelle" the violinist exhibited well-nigh scintillating technical equipment. André Benoist was an excellent accompanist. The large audience testified its appreciation warmly. B. R.

INDIAN RECITAL IN DENVER

Charles Wakefield Cadman and Princess Redfeather Appear Together

DENVER, Nov. 18.—One of the most unusual and interesting evenings that Denver has ever been offered in the entertainment line was given last night by Charles Wakefield Cadman and Princess Tsianina Redfeather at Central Christian Church. The voice of the Indian singer is a rich, mellow mezzo-soprano, which she uses easily and naturally. The blended *naïveté* and tragedy in her singing and her personality so gripped last evening's audience that it completely yielded to her spell.

Aside from Mr. Cadman's notable work as accompanist and pianist in the "Music-Talk" on Indian music, he assisted in an excellent performance of his new Trio in D Major, with Genevra Waters Baker, violinist, and Carl Steubenrach, 'cellist. This virile and spontaneous work, which was so appreciatively reviewed in your columns recently, made a decided impression upon the musicians who heard it last night.

The Denver public feels a certain local pride in the fact that Mr. Cadman is now a resident of this State, and that Princess Tsianina has received her entire vocal training from one of this city's foremost vocal teachers, with whom she is still working toward a greater perfection of her fine gifts. M. ST. V. S.

At the first evening meeting of the National Opera Club of America, at the Waldorf-Astoria, New York, the program was in charge of the presidents, Mme. Clementine de Vera Sapio and Bernice de Pasquale. Mme. Evans von Klinner presided. Pietro Floridia was the speaker of the evening. The program was presented by Dora de Philippe, Millo Picco, Mme. Delhoze-Wickes, Laura Clark and Romñaldo Sapio.

MUSICAL PLENTY IN FORT WORTH SEASON

Big Audience for Mme. Homer in Harmony Club Series—Local Recitals

FORT WORTH, TEX., Nov. 24.—In the appearance of Louise Homer, for the first concert of the Harmony Club course, a large and representative audience greeted the singer. The night before the concert and upon the arrival of Mme. Homer an informal reception was given in her honor by the musicians of the city, during which a huge basket of chrysanthemums was presented to her as a token of appreciation by the music teachers of Fort Worth.

From the contralto's first number, with her artistry and graciousness, she completely captivated the audience. Mrs. Edwin M. Lapham proved to be an admirable support to Mme. Homer. Four of Sidney Homer's songs were included in the program.

Lydia Griffith, a newcomer to Fort Worth, who has been studying the past four years in London and Paris, gave a recital on November 6. She displayed a lyric soprano of power and sweetness. Her program was varied and of unusual interest, with sympathetic accompaniments by Anita Laneri, one of Fort Worth's capable musicians.

On November 13 an afternoon musical was given for the benefit of the Euterpean Club, many of the representative musicians of the city assisting at the performance. Those at the piano were Carl Beutel, Willis Marsh, Mrs. James F. Roach, Mrs. W. B. Drake and the violin soloists were Josef Rosenfeld and Brooks Morris. Among the singers were Dr. James F. Roach, Mrs. R. I. Merrill, Mrs. Dan Brown, Mrs. R. H. Foster, Mrs. H. Clay Walker, Anita Laneri, Mrs. E. J. Brown and Thomas Holt Hubbard. (Mrs.) J. F. R.

McCORMACK BOSTON RECITAL

Usual Overflow Audience Hears Famous Tenor's Varied Program

BOSTON, Nov. 30.—Yesterday afternoon in Symphony Hall John McCormack, tenor, assisted by Donald McBeath, violinist, and Edwin Scheider, pianist, gave a concert which packed the hall to overflowing. Mr. McCormack is more than a singer of Irish folk songs or an occasional opera aria. He essayed songs by Wolf, Reger, Schumann, also songs in English by Charles Wakefield Cadman, Edwin Schneider, Coleridge-Taylor and Bizet's "Agnus Dei."

He showed pronounced versatility and insight into the moods of many songs of widely separated significance. Mr. McBeath was called upon, as well as Mr. McCormack, to extend the program. He played music by Cottenet, Kreisler, D'Ambrosio, Mozart and Bach, in addition to his encores. He has a warm tone and an expressive style. Mr. Scheider's accompaniments were warmly commended.

Lecture Prepares Way for Helen Ware's Recital in Michigan Town

HOLLAND, MICH., Nov. 12.—Helen Ware's coming to this city was prefaced by a reading of Miss Ware's splendid lecture, "Poetry and Power of Hungarian and Slav Music," a week before her appearance, which served its purpose in giving this recital its true educational significance. Beside the Hungarian and Slav numbers, which constituted the major part of the program, Helen Ware played a Handel Sonata, the "Praeludium" and "Allegro," Kreisler-Pugnani, and a Bach suite. These numbers gave Miss Ware an opportunity to prove her thorough musicianship.

New York Recital of Adele Kätz, Pianist

An interesting piano recital was given on November 28 at Æolian Hall, New York, by Adele Kätz, a young woman possessed of talent. She displayed technical facility throughout her program, which included the Bach-Saint-Saëns "Gavotte," Haydn's "Andante con Variazioni," the taxing "Carneval" of Schumann, which she gave an excellent interpretation; Tschaikowsky's "Meditation," several Chopin numbers, Liszt's "Waldesrauschen" and No. 12 Rhapsody, and Liszt's transcription of Schubert's "Soirée de Vienne," all of which were commendably performed.

Kitty Cheatham's Art As Viewed By One of Her Discerning Hearers

TRULY significant is it that the art of Kitty Cheatham has called forth many spontaneous tributes from persons who have sat among her audiences and heard her deliver her message to mankind with humility and a realization of that simplicity which makes for greatness in the arts.

In the November issue of the *Book News Monthly* Evelyn Nichols Kerr writes of Miss Cheatham in a manner that gives proof of her having penetrated far beneath the surface in attempting to seek out the spiritual meaning of Miss Cheatham's art. She says, in part:

"I had often heard of Kitty Cheatham, the greatest entertainer of children in the world, but I had never seen her till one day at the Lyceum Theater when she gave the first of her annual Christmas matinées. Then I understood why she is affectionately called a Christmas and an Easter gift to the children of New York. Not only must I tell you why she is this regal gift, but something of these children as well. They are the hungry children of the world, the unsatisfied, questing children, who, gray-haired and living through long years, trying above all to be men and women, find, on the threshold of half a century, that the supreme end of life is to become as a little child. These are the children, besides those unquestioning, luminous-eyed ones, who form over half of Miss Cheatham's audience, and who go again and again to hear her and find inspiration in her art. * * * There is a wonderful blending of mental vitality, color and imagination in all of Miss Cheatham's work, showing the true master's handling of art, but always she gives you first ideas, a mental concept, before introducing any color or imagination.

"Her power to re-create is another artistic triumph. Whether it be little Miss Muffit with the incorrigible spider, our old friend Tom, the Piper's Son, Brer Rabbit and the Tar Baby, or the dearly beloved old sentimental Owl and the Pussy Cat, the freshness of their charm is as delightful and as fascinating as on the day they first stepped into song or story. And who can do this? The master of technic? Yes—but even then the false note may sound from time to time, while the artist of sincerity lives for the time being what he portrays. There is a pseudo-technic, which is trick, and there is a real technic which is Art. To this Art Miss Cheatham's work belongs, and this places her among the great. There is a wonderful mission in all Art that is great—it is the mission to heal; all great Art when truly conveyed through the interpreter to the receptive auditor must bless and must heal, and here is the secret of the greatness of Kitty Cheatham's power and art—she heals us, she gives us back again the faith of other years, and shows us once more (through her own rare attainment) the open mind, the wonder, the dear belief of the Child We Used To Be—and this heals every wound, heals because it sets us free. The power to do this assures us convincingly that Miss Cheatham lives her Art away from the footlights—and this gives her the proud distinction of being both Woman and Artist.

"Mr. Lawrence Gilman has expressed in a few words the happy fate of those who know Miss Cheatham personally. He says: 'There can be no lovelier fortune for any artist whose function is interpretative, than that which has happily fallen to Miss Cheatham's lot; as there can be no privilege more rare and high than that vouchsafed to whomsoever is neither too wise nor too heedless to sit with humility at her feet.' * * *

"Do you ask how it is that Miss Cheatham has so quickly won this wide recognition? The answer is very simple: she is genuine, genuine in her art and genuine in her life.

"Just as I was leaving Miss Cheatham she casually showed me a photograph of a garden party, which had been taken when she was a guest of one of the royal family of England. It was interesting to recognize in the group the King and Queen of Spain and other royal personages. Deeply interested, I asked:

"'You have given a great deal of your work on the other side before royal children, have you not?'

Miss Cheatham assented with charming nonchalance, and then added very earnestly:

"'We are all royal children. Don't ever forget that!'"

Orley See in Recital at Indiana (Pa.) Normal School

INDIANA, PA., Nov. 16.—Orley See, violinist and teacher at the Normal Conservatory of Music, appeared in recital on Monday evening, November 9, playing the Handel Sonata in E Major, the Mendelssohn Concerto and the Bruch Concerto in G Minor. He was assisted by Leila Farlin, soprano, who sang three songs with excellent voice and style, and Edna Allan Cogswell, who provided discreet accompaniments. Mr. See is the possessor of a tone of fine quality and a facile technic and his presentation of the three numbers was governed by good taste.

Trio of Artists in Church Concert at Jersey City

Roy K. Falconer, organist; Mabel F. Fowks, soprano, and Maurice Lafarge, pianist, were the artists at a recent concert under the direction of Jessie G. Fenner at the Evangelical Church in Jersey City. Mr. Falconer gave a satisfactory exhibition of his interpretative ability. Mr. Lafarge played a Liszt Rhapsodie, "Papillons," by Lavalle, and one of his own compositions with a facile technic and a musicianly style. He was accorded much applause, especially for his own composition. The four songs of Miss Fowks were received with marked cordiality by the large audience.

New Florida College Teacher in Recital at Tallahassee

TALLAHASSEE, FLA., Nov. 21.—Ella Scoble Opperman, director of the School of Music of the Florida State College, Tallahassee, presented Louise Isselhardt, a new member of the faculty, in a piano recital on November 16. Miss Isselhardt proved herself an artist of brilliant technic and mature understanding. Isabel Walton Sparkes, soprano, gave two attractive groups of solos.

Instead of the customary Thanksgiving Day dinner and dance, the American colony in Berlin this year gave an entertainment for the benefit of the war sufferers. The musical program was supplied by Augusta Cottlow, pianist; Louis Persinger, violinist, and Marguerite Mahn.

A WEEK OF CONCERTS IN BOSTON

Bureau of Musical America,
No. 120 Boylston Street,
Boston, November 29, 1914.

ON Monday afternoon Franklin Cannon, pianist from New York, played for the first time in this city in Jordan Hall. He showed that he had ample technical equipment and more than an ordinary measure of authority and individuality for one of his limited experience.

Paul Draper, tenor, made a first appearance in Boston Wednesday. His voice is of uninteresting quality. It lacks sensuous beauty and is not always produced with ease or faultless method, but the intelligence and the zeal of the singer usually outweighed these defects. He interested his audience from the first note to the last by his unimpeachable sincerity and enthusiasm in his task.

The first concert of the season by the Longy Club took place on Wednesday in Jordan Hall. In memory of Alberic Magnard, slain in the war, the Quintet of that composer for flute, oboe, clarinet, bassoon and piano was played. Mr. Hain, hornist, and Mr. de Voto, pianist, played Beethoven's early Sonata for horn and piano, and the opening number was a "Pastoral Suite" of Bach, arranged by Gibson. The arrangement found favor. Beethoven's Sonata was not exciting, although its performance was admirable.

Lee Pattison, pianist and a pupil of the late Prof. Carl Baermann, gave a program of impressive proportions in Jordan Hall on the twenty-seventh. I was unable to hear the greater part of his program, but in the B Minor Sonata of Liszt he showed ripe musicianship, ample technical resource and a feeling, as one might put it, for the modern piano.

Emil Nikolaus von Reznicek's "symphonic biography," "Schlemihl," was played for the second time in Boston at the symphony concerts of Friday and Saturday, and the program was completed by Mozart's "Jupiter" Symphony and Beethoven's G Major Piano Concerto, with Harold Bauer as soloist.

Reznicek's symphonic biography is afflicted with all the unfortunate tendencies of the modern German school of composition, and few of the virtues of that school. It is essentially unoriginal. In the interpretation of the Mozart Symphony Dr. Muck was rarely happy.

Mr. Bauer's performance of the Concerto was masterly from any point of view. Technically it was delightful for its clarity and the beautiful pearling quality of the tone. In spirit it was a romantic interpretation of romantic music, but not in such a degree as to detract from the simplicity and the formal coherence of the composition. Mr. Bauer was given an ovation after his performance.

OLIN DOWNES.

STOKOWSKI OFFERS A WAGNER PROGRAM

Auditors of Philadelphia Orchestra Who "Bring Their Knitting" Arouse Protest

PHILADELPHIA, Nov. 30.—The first of the two all-Wagnerian programs scheduled for presentation by the Philadelphia Orchestra this season was given at the Academy of Music last Friday afternoon and Saturday evening, the house being filled on both occasions.

The program of last week's compositions was not of the regulation sort, the familiar overtures and excerpts that might have been expected being omitted. Three selections from "Parsifal," including the vorspiel, the procession of *Gurnemanz, Kundry* and *Parsifal*, from the third act, and the transformation music, made up the first part of the program, while "A Faust Overture," the "Siegfried Idyll" and the "Kaisermarsch" were the remaining numbers.

All were beautifully interpreted under Mr. Stokowski's direction and received with the closest attention and every evidence of appreciation—except, it might be said, on the part of those women who make themselves conspicuous by taking their knitting or crochet-work to the concerts. They do this supposedly with the idea of making something for "the poor war victims," but their movements of hands and arms are entirely out of rhythm with the orchestra and not exactly soothing to real music lovers compelled to sit in their vicinity. The purpose may be lofty—but have not these kind-hearted ladies plenty of time to do their knitting at home?

Next week the orchestra will be on a tour to several cities of the Middle West and there will be no local concerts.

A. L. T.

Among those who have enlisted for active work in behalf of the American Red Cross Hospital in Munich are Mme. Charles Cahier, the American contralto, and Edyth Walker, the American soprano.



Photo by Dover Studios: London.

Myrna
Sharlow
Soprano

Boston Grand Opera Company, Boston. Royal Opera Company, Covent Garden, London. Anglo-American Grand Opera Company, Paris

Translated from THE N. Y. HEROLD, November 30, 1914

In the selection of last night's soloist the Arion was particularly happy. In Myrna Sharlow the New York concert platform has been enriched by a particularly bright, shining star, whose discovery is really due to Manager M. H. Hanson. The young and highly talented artist, who possesses a phenomenal, glorious voice, and whose training and technique justify the most sanguine hopes, has fully made good the reputation which preceded her from the opera houses. Last night she scored a pronounced artistic success. She maintained the high standard of her art most convincingly, by her rendering of *Micaela's* Aria from Bizet's "Carmen"—one of her favorites—and in a group of well chosen songs, each of which was a veritable treat.

N. Y. STAATS-ZEITUNG, November 30, 1914

Arion Concert. . . . The soloists of the evening were excellent, especially so Myrna Sharlow. This young lady who has already scored great successes with the Boston Opera at Boston and Paris, and London, and recently as guest at the Century Opera Company, is the possessor of a bell-like, pure soprano voice. Yesterday she made her New York début as a concert singer, and, as was expected, came out with flying colors. Her rendering of the *Micaela* Aria from "Carmen"; her songs by Grieg, Schmidt, La Forge and Mrs. H. H. A. Beach, brought her a succession of stormy ovations.

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NASHVILLE HEARS ALMA GLUCK

Soprano Charms on First Appearance—Recital of Former Resident

NASHVILLE, TENN., Nov. 21.—With the thermometer registering close around zero, Alma Gluck was introduced to the "Sunny South" on Friday the 20th, in her first appearance in Tennessee's capital city. She was received with warmth and spontaneity. Mme. Gluck displayed a lyric soprano of beautiful quality, controlled by intellect, and all about her is an atmosphere of great charm. From the aria, "Bel raggio" of Rossini, down through the closing group of folk songs of the nations, she displayed flexibility of voice, perfection of phrasing and fine dramatic ability. Willem Spoor proved himself an excellent accompanist.

The Centennial Club on Thursday was the scene of a delightful song recital by Justin Thatcher, tenor, of New York, formerly a resident of this city. Mrs. Will C. Hoffman rose splendidly to the occasion of being the accompanist on short notice. E. E.

KANSAS CITY'S CONCERTS

Sundelius with Trio de Lutèce and Maud Powell as Club Soloist

KANSAS CITY, Mo., Nov. 21.—One of the most novel and interesting concerts given here for some time was that of the Trio de Lutèce, assisted by Marie Sundelius, soprano. The concert was under the Fritschy Concert Direction. Messrs. Barrère, Kefer and de Stefano provided music of unique interest, and Mme. Sundelius captivated her hearers by her charming personality and beautiful voice.

The Shubert Club, under the progressive direction of Clarence Sears, gave its first concert of the season on Tuesday. Maud Powell, violinist, was the admirable soloist. Mme. Powell played the Wieniawski Concerto and other numbers with her wonted virility and dash. Perhaps best received was Hubay's "Hejre Kati."

Musical Program at Hadley Dinner to Marcella Craft

SAN FRANCISCO, Nov. 26.—One of the most enjoyable musical events of the season was a dinner given recently by Henry Hadley at the Bohemian Club for Marcella Craft, the soprano, who had been a soloist with the Hadley orchestra. After the dinner a short musical program was given by the Ensemble Intime, consisting of Emilio Puyans, flute; Arthur Hadley, 'cello, and Kajetn Attel, harp. The trio had the assistance of Mme. Puyans, who sang delightfully.

Organists Honor Arthur Foote

BOSTON, Nov. 22.—Organists throughout the country plan to honor Arthur Foote, the composer, for thirty years organist of the First Church in Boston, by playing his Festival March in F on Thanksgiving Day and to-day. The arrangement has been made through the American Guild of Organists, and the rather unusual honor is being paid to Mr. Foote to show him how much fellow-organists appreciate his recovery from his illness of last Summer. Mr. Foote is now at his Winter home in Brookline.

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INITIAL SUCCESS FOR DETROIT ORCHESTRA

New Organization Opens First Season Happily Under Bâton of Weston Gales

DETROIT, Nov. 27.—The concert which, for local interest, was of most importance in Detroit this season was the inaugural concert of the Detroit Symphony Orchestra, on November 19. The orchestra is made up of about sixty-five local musicians under the leadership of Weston Gales.

With rather limited opportunities for rehearsing, Mr. Gales conducted what might be called an ambitious program. The Beethoven First Symphony was well played, and, in several instances, brilliantly, Mr. Gales showing insight into the score and command over his men. In the "Siegfried Idyll" (Wagner) he thoroughly delighted his audience with the beauty of tone. In "Invitation to the Dance," Weber-Weingartner, appeared the only weakness displayed—the introduction by the 'cellos seeming to lack power and confidence. From this until the end, however, there was no further faltering. Every effort of these musicians was appreciated by the audience, which rose after the last number enthusiastic in the belief that Detroit's orchestra under Mr. Gales would be a success. E. C. B.

CLUB'S SCOTTISH EVENING

Hamish MacKay Presents Novel Program for Musicians' Gathering

Before an audience that completely filled the rooms of the Musicians' Club of New York, Hamish MacKay, the Scottish baritone, appeared on Sunday evening, November 22, assisted by Fay Foster at the piano. Mr. MacKay sang a program, chiefly made up of Scottish folk songs, which he presented in his "Bonnie Prince Charlie" Highland costume. He also sang art-songs, Charles Wood's "Ethiopia Saluting the Colors," Fay Foster's "The King," William Wallace's "Son o' Mine," Drummond's "Dowie Dens o' Yarrow" and Drysdale's "Where Shall the Love Rest?"

Mr. MacKay added to the interest of his performance by explaining the character of many of the folk songs and particularly the five Jacobite songs which he sang, epitomizing in them the Jacobite rebellion from 1715 to 1745. Miss Foster played his accompaniments admirably.

Western Tour for Sarto

Andrea Sarto, baritone, will have a Western tour under the management of Walter Anderson. Until November 30 Mr. Sarto will be engaged with concerts in the East, appearing on that date with the Syracuse Liederkranz. His December engagements are in Olean, N. Y., Minneapolis, with the Minneapolis Symphony Orchestra; Emporia, Salina and Leavenworth, Kas.; Wichita, with the Wichita Symphony Orchestra, and a recital in Lindsborg. He is also engaged with the Chicago Apollo Club, Chicago Arts and Travel Club, Buffalo Clef Club, etc.

Among the contributions received by the New York State Board of the American Red Cross this week was one of $6,000 from Anna Pavlowa, the Russian dancer. Mme. Pavlowa sent a letter requesting that the part of the $6,000 which will go to Russia be sent by cable to the Czarina, to be used by her as she may see fit in relieving the wounded Russian soldiers.

NEW ENSEMBLE BODY

Piano, Violin and Horn Allied in Hartley, Pilzer, Sperandi Concert

A new trio made its bow to New York music-lovers last Saturday evening, at Washington Irving High School. The Hartley-Pilzer-Sperandi Trio, which comprises piano, violin and horn, appeared at the second concert of the People's Symphony Auxiliary Club and pleased a large audience.

Franz X. Arens spoke of "The Simple and Enlarged Song Form," with several illustrations by Katherine Lurch, contralto; Mme. Calloway-John, soprano, and Jerome Swineford, basso. Mr. Arens accompanied the singers, who have pursued their vocal studies under his guidance.

Lewis Sperandi played Mozart's Horn Concerto in E Flat. Nervousness unfortunately marred the player's intonation.

Maximilian Pilzer's artistry was pronouncedly in evidence at this concert. He played the Couperin-Kreisler "Chanson Louis XIII," and his own "Berceuse" with delicacy and grace. After Smetana's "Aus der Heimat" had been played the violinist was recalled repeatedly by an audience which eagerly demanded extras. Mr. Pilzer, however, was adamantine in his determination to yield no encores.

The Brahms Home Trio in E Flat concluded the program. Herein Laeta Hartley co-operated ably with Messrs. Pilzer and Sperandi and the ensemble work was finely polished and sensitively conceived. Mme. A. Regis-Rossini was Mr. Sperandi's accompanist in the concerts and Mr. Pilzer was accompanied by his sister. B. R.

Music League Introduces Trio of Artists in Chicago

CHICAGO, Nov. 30.—In the second of the musicales given by the Music League of America, at the Blackstone Hotel, a trio of young artists appeared who gave potent evidence of natural musical gifts. Royal Dadman, baritone; Edna Dunham, an erstwhile Chicago soprano, and Sara Gurowitsch, a Russian-American 'cellist, were the performers. M. R.

Mrs. George Lee Bready gave an opera recital on Felix Weingartner's "Kain und Abel" on December 1 at 981 Madison Avenue, New York.

OPERA STARS ASK CUT IN SALARIES

Century Singers Want to Help Bear Burden of Losses in Chicago

In the effort to lessen the financial burden of the backers of the Century Opera Company, six of the principals have asked the management to reduce their salaries twenty-five per cent., according to despatches from Chicago to New York newspapers. Others of the company are expected to make similar requests.

This unusual proposal, the reports say, is due to the fact that the New York organization has been losing money on its Chicago performances at the Auditorium Theater.

"Six of our principals have voluntarily requested us to cut down their pay 25 per cent.," said Manager Milton Aborn.

"This was not asked for by the management, or by Otto H. Kahn, who is chairman of the board of directors and one of the principal stockholders. The people in the company realize that they ought to do something for the man who has done so much for them, and so they decided to help Mr. Kahn, who has stood the loss of the opening nights of our Chicago engagement.

"Mr. Kahn is able to stand any losses which may come, but the fact that members of the company volunteer to help him by accepting a big reduction in their salaries demonstrates the harmony and co-operation which makes the Century Opera Company unique."

Max Jacobs presented his International Arts Society string orchestra, composed of young players, at a concert given for the benefit of the *Novy Mir*, a Russian newspaper, at the Murray Hill Lyceum, New York, on November 21. The orchestra played pieces by Mozart, Bolzoni, Schubert, Desormes and Grieg in a delightful manner under Mr. Jacobs's bâton. Edna Moreland, soprano, was heard to advantage in "Butterfly" and "Bohème" arias, Ashley Ropps, baritone, in songs by Tschaikowsky, Huhn, and the "Evening Star" from "Tannhäuser." The two singers joined in Goetz's "Still wie die Nacht."

PHILADELPHIAN WINS CLEVELAND CONTEST

Camille W. Zeckwer's Setting of Gilder Poem Captures Club Prize

CLEVELAND, O., Nov. 30.—Camille W. Zeckwer of Philadelphia has been adjudged victor in the Mendelssohn Club's prize competition, which was but recently decided. The prize was $100 for a setting of the Prelude of Richard Watson Gilder's book of verse, "The New Day." The composition is also entitled "The New Day," and is for mixed voices and piano accompaniment, four hands. Interest in the competition was general and inquiries came from all parts of the country, the contest being limited to resident American composers.

The judges were Wilson G. Smith, Johann H. Beck and James H. Rogers. In announcing the decision, Wilson G. Smith, for the committee, wrote to Ralph Everett Sapp, musical director of the club, in part, as follows:

"In making our adjudication of the prize offered by the Mendelssohn Club we were guided in our choice by these points which we regarded as essentials in such an adjudication. First, originality; second, musicianship displayed; third, the fitness of the musical setting as complementing the sentiment of the verbal text, and, lastly, the adaptability of the composition to the requirements of the Mendelssohn Club.

"The setting of Mr. Camille W. Zeckwer seemed in our judgment to realize the most fully these essentials. It might be well to add that several of the other compositions examined fulfilled the requirements of one or more of the points stated, but Mr. Zeckwer seemed to meet them all the most fully."

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10 Years at Oberlin Conservatory
Instruction
473 W. 158th St., N. Y.

CUYLER BLACK
TENOR
Concert — Oratorio — Recital
Daily Eastern Argus, Oct. 8.
"The first soloist appearing for this programme was Cuyler Black, a young tenor, who is an artist of the highest order. He possesses a voice of pure lyric quality that was heard to advantage in the aria from 'Pagliacci' by Leoncavallo, and at once made a distinct impression with the audience. At the close he was greeted with tremendous applause."
Management:
Antonia Sawyer, 1425 Broadway, New York


MARGUERITE
MELVILLE-LISZNIEWSKA
PIANIST
Has just arrived from Vienna and will remain in America for a few months
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MEZZO-CONTRALTO
REED MILLER
TENOR
ORATORIO — CONCERTS — RECITALS
Individually and Jointly
Management: LOUDON CHARLTON, Carnegie Hall, New York



Jean A. Parre, violinist, and Thomas R. Wilson, pianist, recently played a splendid program for the relief of Belgian sufferers at Toledo, O.

* * *

In Percy Mackaye's bird masque, "Sanctuary," as presented by the Woman's Club, of Rockford, Ill., participants were Laura Brearley and Vera Smith.

* * *

The choir of Christ Church, New York, under the direction of the organist, James W. Bleecker, rendered Gaul's "Holy City" on Sunday evening, November 15.

* * *

A pleasing musicale took place on November 20 in Miss Harmon's studio, Oswego, N. Y. The soloists were Arthur C. Hagenbruch, baritone, and Joseph McGrath, pianist.

* * *

Rhea Massicotte, soprano, and Olive Richards, violinist, were gifted soloists at a concert arranged by Organist T. H. Weber, of the Main Street Baptist Church, Meriden, Conn.

* * *

An attractive program was presented on December 2, in the Central Baptist Church of Westfield, Mass., by Arthur H. Turner, organist; Laura S. Jones, violinist, and Raymond C. Hodges, tenor.

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Carloine Pulliam, soprano, of New York City, after completing a trip to South America, will join the Lambardi Opera Company in San Francisco, which opens for a week in San Diego, Cal.

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A program worthy a larger audience than that assembled at the First Methodist Church, St. Paul, was presented recently by Frederick C. Freemantel, tenor, with Mrs. Freemantel at the piano.

* * *

Professor Charles Louis Seeger, of the University of California, and Lucia Dunham, soprano, gave a folk-song recital recently at the residence of Professor and Mrs. A. O. Leuschner, Berkeley, Cal.

* * *

Harold Jackson Bartz has recently been appointed organist and choirmaster of the First Presbyterian Church, Shelbyville, Ind. Mr. Bartz succeeds Martin B. Chenhall, who is now supervisor of music in the public schools of Evansville, Ind.

* * *

Albert Lindquist, the Scandinavian tenor, has been engaged as the first soloist for the concert to be given by the Mendelssohn Club of Chicago, on December 17, under the direction of Harrison M. Wild.

* * *

Elinor Whittemore, the Boston violinist, has just concluded a tour through New York State with Parker's "Boston Imperials." She created a very favorable impression in Wienawski's "Faust" Fantasy.

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Dr. Orlando A. Mansfield gave his ninth organ recital on November 23 at Wilson College, Chambersburg, Pa. His program included his own "Reverie" and a "Serenade Romantique" by P. J. Mansfield, his father.

* * *

T. Tertius Noble, organist of St. Thomas's Church, New York City, gave an organ recital in Emanuel Church, Boston, on Thursday, December 3, under the auspices of the American Guild of Organists.

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At the last regular concert of the Amateur Musical Club of Chicago, November 23, the assisting artists were Emmeran Stoeber, 'cellist of the Chicago Symphony Orchestra, and Mabel Sharp Herdien, soprano.

* * *

Arthur L. Collins, organist at St. Thomas's Church, New Haven, Conn., gave the first of a series of recitals on November 29. He was ably assisted by Harold L. Hund, baritone, and Edward Wittstein, violinist.

* * *

The most striking feature of a concert given by the Philharmonic Trio at the lecture hall of the Brooklyn Institute of Arts and Sciences, on November 20, was a trio written by Volkmar Andreae, the Swiss composer.

* * *

With Jessie Davis at the pianoforte, Mrs. Madeleine Barnes Childs gave a violin recital at the rooms of the Harvard Musical Association, Boston, on November 23. Both artists revealed versatility and musicianship.

* * *

A concert given recently in the First M. E. Church of Bridgeport, Conn., brought forward Leon Rice, tenor, who pleased a large gathering with solos in Italian and English. He was accompanied by Jennie C. Rice.

* * *

The Music Lovers Club of Eufaula, Ala., held a meeting recently at the home of Retta Locke. Vocal solos were given by Mrs. W. P. Hunt, Mrs. H. C. Glenn, Mrs. J. K. Battle, Miss Locke, Mrs. J. C. Cato and Mrs. C. G. Caldwell.

* * *

Beryl Rubinstein, the youthful pianist, gave a pleasing piano recital recently at the Woman's College, Montgomery, Ala. His program, which included numbers by Beethoven, Glinka, Chopin and Schubert, was heard by an appreciative audience.

* * *

The Men's Glee Club and Ladies' Chorus of Heidelberg University, Tiffin, O., gave a successful production of "The Mikado" in the Grand Theater, November 4, under the direction of Frank W. Gillis, director of Heidelberg Conservatory of Music.

* * *

Franklin E. Graves of Albany, N. Y., has organized a new company to be known as the Imperial Concert Company, and composed of John Dunn, of Troy, tenor; George S. Wilson, pianist; Henry Goetz, vocal soloist; Ernest Vosburgh, 'cellist, and Franklin E. Graves, violinist.

* * *

The Canton Symphony Orchestra has been booked for an engagement in Alliance, Ohio, and Anita Carranza, soprano, who will appear with the orchestra in Canton, will also be the soloist in Alliance. Arrangements will be made for the orchestra to appear in other Ohio cities.

* * *

The Milwaukee Männerchor gave a concert in that city, November 16, in which German folk songs predominated. The chorus sang with refinement and devotion. Lucy Hempe, soprano, and Mildred Brown, violinist, were the soloists. Miss Brown disclosed a remarkable talent.

* * *

St. Paul has been giving itself over to a week of Gilbert and Sullivan opera, Manager L. N. Scott having opened the doors of the Metropolitan Opera House to De Wolf Hopper and his company. "Pinafore," "Trial by Jury," "Pirates of Penzance," "Mikado" and "Iolanthe" have been given excellent productions.

* * *

Deploring the too frequent lack of appreciation of music in modern American life, Thomas Mott Osborn of Auburn, former public service commissioner, discussed the life and work of Beethoven at the home of Col. William Gorham Rice, Albany, N. Y., in a lecture given for the benefit of the Belgian relief fund.

* * *

The Music Study Club of Troy, Ala., heard a splendid program at its last meeting, which was held at the home of Mrs. J. Henderson. Solos from Donizetti's "La Favorita" were presented by Mrs. Selman, Misses Boyd and Key, Mrs. Brown, Mrs. Talbot, Mrs. Jernigan, Mrs. Copeland, Anette Murphree, Mrs. Selman and Mrs. Williams.

* * *

Lora Taylor, pianist, who has recently returned from several years of study with Godowsky, gave a recital in Kansas City, November 17, assisted by a string quartet. Miss Taylor's playing was intellectual but still temperamental enough to make it thoroughly enjoyable. Mozart, Schumann, Chopin and Mendelssohn were on her program.

At the second orchestral concert given at the Sinai Temple, Chicago, under the direction of Arthur Dunham, Benjamin Paley, a young Chicago violinist, was the soloist. He was heard in the first movement of Tschaikowsky's Concerto and a group of solo pieces, and the orchestra played works by Thomas, Wagner, Moszkowski and Johann Strauss.

* * *

Nino Fernando Tetamo, the Italian music teacher, has opened a studio in Albany. He is the composer of two operas, "Zuleika" and "Ycoatti," as well as concertos, preludes and waltzes, and has been teacher of operatic répertoire in New York, director and professor at the Imperial Institute of Winnipeg and director of music at the State College of Alabama.

* * *

Prof. Harry Schenuit, organist, has instituted a series of Sunday afternoon recitals at the Grand Avenue Congregational Church, Milwaukee, for the purpose of elucidating the values of the organ and presenting the finest in organ literature. His first concert was attended by 700 persons, most of whom were music students, teachers and music club members.

* * *

In accordance with a custom of long standing, Mrs. Nellie Evans Packard, the prominent Brockton and Boston vocal teacher, gave her annual Thanksgiving musicale, November 26, at her home in Brockton. The program was presented by Muriel G. Blanchard, soprano; C. William Sullivan, flute; Master Knight Prophet, soprano, and Marion G. Leach, accompanist.

* * *

The Monday Morning Musical Club of Providence, R. I., met recently at the home of Mrs. H. A. Mackinney. An engaging program was presented by Mrs. James Otis, soprano, and May Atwood, pianist. The MacDowell Club had its meeting at Mrs. Alonzo Flint's home. Mrs. Flint read a paper on "Folk Music" and the soloist was Harriet Williams, pianist.

* * *

A recital of John Leechman's songs gave pleasure to a large audience in San Francisco recently. Eleven of his songs and several numbers from the cantata, "The Captive Hebrew Maid," were sung by Virginia H. Fischer, soprano; Mrs. Fred H. Clark, contralto; Howard Pratt, tenor; J. J. Petty, baritone, and Charles E. Lloyd, Jr., with Elizabeth Westgate at the piano.

* * *

Helen Crane, a young soprano of Somerville, N. J., the town that produced Anna Case, is doing concert work of merit. She sang recently in a concert in the Reformed Church at Neshanic, N. J., and she took the leading part in a concert given in the High School Auditorium in Roxbury, N. Y. Miss Crane recently accepted the appointment of soprano soloist in the Episcopal Church of Somerville.

* * *

Toledo music lovers were stirred by the playing of Abraham Ruvinsky, violinist, at the second "twilight" concert given by Grace Renee Close, November 22. She played the Andante from the Mendelssohn Concerto, air on G string, by Bach, and "Meditation" from "Thaïs." Alta Rall, organist; Mrs. Frank I. Green, soprano, and George Risser were the other soloists. The concert was for the benefit of the Belgian fund.

* * *

The chapter of the American Guild of Organists in Washington, D. C., offered a treat to music lovers recently in the presentation of "Hymn of Praise" at the Church of the Ascension, under the direction of Albert W. Harned. The chorus did excellent work, while the solos were well handled by Mary Sherier, Mrs. Mabel Foote Whitman and J. M. F. Bowie. Mrs. James Dickson presided at the piano and James Dickson at the organ.

* * *

Christine Levin, contralto, gave a recital at the Grand Opera House in Fairmount, W. Va., on November 19. Miss Levin sang songs and arias by Schubert, Brahms, Verdi, Bruneau, Rachmaninoff, Massenet, as well as a group of folk-songs and a group of modern American songs by Homer, Bauer, Hawley, Koemmenich, Busch and Sanderson. Her interpretation and beautiful voice were especially effective in the folk-songs and modern American numbers.

* * *

The Symphony Orchestra of the Northwestern University School of Music under the direction of Harold E. Knapp, gave a concert at the Northwestern Gymnasium, Evanston, Ill., November 20, bringing forth the Prelude, Choral and Fugue by Bach-Albert, Schubert's "Unfinished" Symphony, Overture to "The Bartered Bride" by Smetana, the "Phèdre" overture by Massenet, the prelude to Wagner's "Lohengrin" and the Rhapsody "Espagna," by Chabrier.

* * *

The Concerto No. 2 in F Major, by Handel; the G Minor Symphony by Mozart, two entr'e actes from Hugo Wolf's opera, "Der Corregidor"; "Scene Religieuse," from the suite, "Les Erinnyes," by Massenet, with 'cello obbligato by Bruno Steindel, and Waltz and Finale from the suite, "Roses d'Amour," by Glazounow, constituted the program given November 24 at the University of Chicago by the Chicago Symphony Orchestra.

* * *

The big south hall of the Milwaukee Auditorium was filled to capacity November 22, when the Auditorium Symphony Orchestra gave a program of numbers by Mozart, Strauss, Wagner and Bizet. The orchestra presented ensemble work that was admirable, most of Director Herman E. Ziet's readings being given clearly and crisply. The advantage of bringing forth worthy home talent was attested in the success of Pearl Brice, who was the soloist. She played Sarasate's "Zigeunerweisen."

* * *

The Senefelder Liederkranz of Chicago, under the direction of Karl Reckzeh, gave its first concert of the season on November 22. The chorus, which numbers 104 men, and is accounted one of the most important of the German singing societies of Chicago, had the assistance of Burton Thatcher, baritone, and Mrs. Anna Laengerich, soprano. One of the important numbers, in which both of these soloists were heard, was the "Frithjof-Saga," by Max Bruch, for which Mr. Reckzeh furnished a special orchestration.

* * *

In the concert given by the Chicago Choral Society, November 18, under Clemens A. Tutter's direction, "The Rose Maiden," by Cowen, and other numbers were sung by the eight singers who make up this mixed chorus. A decided improvement over their work of last year was revealed. The part songs, "Go, Lovely Rose," by King, and "The De'il's Awa'," by DeLamarter, revealed some of their best work. The first division of the concert was devoted to miscellaneous offerings, in which Mary Ann Kaufman, soprano; Harriet Jane MacConnell, contralto; Grant Kimbell, tenor, and Frank M. Dunford, basso, participated.

* * *

A musical tournament in honor of St. Cecelia was given November 21 at the Academy of Holy Names, Albany, N. Y., under the auspices of the members of the Harmonic Circle, an organization of fifty-eight young musicians. Interpretation of detailed scenes with singing and acting in costume were given from "Lohengrin," "Tannhäuser," "La Gioconda," "The Mikado," "Pinafore," "Tales of Hoffmann," "Pagliacci" and "Cavalleria Rusticana." While each opera was being presented the members of the Circle wrote the name and composer of the opera and the titles of the different rôles and prizes will be awarded the most correct answers.

* * *

The Men's Festival Chorus, consisting of 250 male voices, under the leadership of Edward T. Clissold, gave its tenth annual concert at Orchestra Hall, November 19, under the auspices of the Sunday Schools of Cook County, from which the chorus was recruited. Its singing is of a sturdy, robust quality, good in attack and clear in enunciation, though lacking in the more subtle nuances of the well balanced chorus. Ludwig Becker, the Chicago violinist, assisted with some nine violin selections in an artistic manner, ably accompanied by Arthur Grandquist, pianist, and the Maple Ladies' Quartet (Virtie A. Watkins, Edith E. Smith, Minnie E. Clemmer and Marie Bogenrief) sang several charming songs. Ernest O. Todd, tenor, and Palmer Christian, organist, added variety to the concert.

* * *

"The Mikado" was given in Toledo, O., November 23, by local talent, with a chorus of about one hundred. Mme. Charlotte Nelson-Brailey, whose home is in Toledo, went from New York to sing *Yum Yum*. The opera was staged by George Herbert, of Chicago, and the musical direction of the piece was in the hands of Bradford Mills, director of the Toledo Conservatory of Music. The opera received four performances, which were for the benefit of the North Toledo Settlement. The cast included, besides Mme. Brailey, Fred Morris, Frank E. Percival, Harry King Collignan, Robert Robertson, Evan Chase, John De Haven, Marie Celesto-Stranahan, Mrs. Archer Brandon and Elsa Clement. Abraham Ruvinsky was concert master of an orchestra of fifteen pieces.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Alcock, Bechtel.—East Orange, N. J., Dec. 15; Newport, N. Y., Dec. 20.
Antosch, Albin.—Paterson, N. J., Dec. 7.
Beddoe, Mabel.—Montclair, Dec. 8; Elizabeth, N. J., Dec. 16; Hackettstown, Jan. 11; Huntington, L. I., Feb. 9; Jamaica, L. I., Feb 11.
Bland, John.—Princess Theater, New York, Dec. 8.
Borwick, Leonard.—Carnegie Hall, New York, Dec. 8.
Brandegee, Hildegard.—Detroit, Dec. 8.
Brown, Albert Edmund.—Boston, Dec. 21.
Bryant, Rose.—Mt. Vernon, Dec. 8; Philadelphia (Mendelssohn Club), Dec. 10; Elizabeth, N. J. (Choral Club), Dec. 17; Bridgeport, Conn. (Oratorio Society), Dec. 29; New York, Jan. 14; Brooklyn, Mar. 5; New Britain, Mar. 9.
Burnham, Thuel.—Quincy, Ill., Dec. 7; Valley City, N. D., Dec. 10; Minneapolis, Dec. 12; Burlington, Dec. 14; Chicago, Dec. 16.
Chipman, John.—Boston, Dec. 8.
Claussen, Julia.—Godfrey, Ill., Dec. 16; Greencastle, Ind., Dec. 17; St. Paul, Dec. 31.
Connell, Horatio.—Germantown, Pa., Dec. 8; Baltimore, Dec. 11; Trenton, N. J., Dec. 16.
Dadmun, Royal.—Glen Cove, Dec. 5; New York, Dec. 6; Albany, Dec. 18; Sewickley, Pa., Dec. 14.
Davidson, Rebecca.—Paterson, N. J., Dec. 7.
Da Vera, Dora.—Schenectady, N. Y., Dec. 5.
Dufau, Jennie.—Decatur, Ill., Dec. 10.
Dunham, Edna.—Paterson, N. J., Dec. 6.
Friedberg, Carl.—New York, Dec. 6; Chicago, Dec. 13.
Ganz, Rudolph.—Providence, R. I., Dec. 8; Portland, Dec. 9; Worcester, Dec. 11.
Gates, Lucy.—New York (Rubinstein Club), Dec. 8.
Gebhard, Heinrich.—Boston, Dec. 9.
Gerville-Réache, Jeanne.—Boston, Dec. 6.
Gilbert, Harry.—East Orange, N. J., Dec. 9.
Gottschalk, Robert.—Bound Brook, N. J., Dec. 15; Chicago, Dec. 21; New York, Dec. 26.
Gotthelf, Claude.—Los Angeles, Cal., Dec. 29.
Green, Marion.—Minneapolis, Dec. 7.
Gunn, Kathryn Platt.—Hackensack, N. J., Dec. 6; Brooklyn, Dec. 7; Mineola, L. I., Dec. 17; Locust Valley, L. I., Dec. 20.
Gurowitsch, Sara.—Flushing, Dec. 4.
Harrison, Charles.—Hoboken, Dec. 6; Glen Ridge, Dec. 10; Newark, Dec. 27; Montclair, N. J., Dec. 29; Trenton, N. J., Dec. 30; Jersey City, Jan. 8; New York, Jan. 14; Boston, Jan. 17; Haverhill, Mass., Jan. 20.
Hinkle, Florence.—Boston, Dec. 17, 18.
Hunt, Helen Allen.—Boston, Dec. 8.
Hutcheson, Ernest.—Nashville, Tenn., Dec. 7; Rome, Ga., Dec. 8; Joplin, Mo., Dec. 10.
Ivins, Ann.—Lockport, N. Y., Dec. 7.
Jepperson, Florence.—Boston (Handel and Haydn Society), Dec. 20.
Kaiser, Marie.—Hoboken, Dec. 6; Paterson, Dec. 7; Montclair, Dec. 29.
Kerns, Grace.—Pittsburgh (Apollo), Dec. 18.
Learned, Ellen.—Hazelton, Pa., Dec. 4.
Langston, Marie Stone.—Scranton, Pa., Dec. 6; Philadelphia, Dec. 11, 14; Wenonah, N. J., Dec. 12; New York City (Oratorio Society), Dec. 29-30.
Lund, Charlotte.—New York, Dec. 5.
Mertens, Alice Louise.—Huntington, L. I., Dec. 8; Jamaica, L. I., Dec. 10; Philadelphia, Dec. 28.
McCue, Beatrice.—New York, Dec. 9; New York, Dec. 10.
Miller, Christine.—Portland, Me., Dec. 17.
Morrisey, Marie.—Waterbury, Conn., Dec. 13.
Morse-Rummell.—Buffalo, Dec. 10.
Mukle, May.—Baltimore (Peabody), Dec. 4.
Nichols, John W.—Brooklyn, Dec. 6; Chicago (Apollo), Dec. 25, 27.
Nichols, Mr. and Mrs. John W.—New York (Columbia), Dec. 10.
Nielsen, Alice.—Providence, R. I., Dec. 8; Portland, Dec. 9; Worcester, Dec. 11.
Northrup, Grace.—New Brunswick, N. J., Dec. 5.
Pilzer, Maximilian. — New York (Æolian Hall), Dec. 6.
Purdy, Constance.—New York, Dec. 10; Bayau Quartet, Dec. 12, 16.
Reardon, George Warren. — Hackensack, N. J., Dec. 6; Brooklyn, Dec. 7; Huntington, L. I., Dec. 8; Jamaica, L. I., Dec. 10; New York City, Dec. 11; New York City, Dec. 15; Locust Valley, L. I., Dec. 17; Poughkeepsie, Dec. 28; New York City, Dec. 31.
Reardon, Mildred Graham. — Huntington, L. I., Dec. 8; Jamaica, L. I., Dec. 10; Elizabeth, N. J., Dec. 17; Poughkeepsie, N. Y., Dec. 28.
Rio, Anita.—Nashua, Dec. 4; Hartford, Conn., Dec. 7; Newark, N. J., Dec. 10.
Rogers, Francis.—Lynchburg, Va., Dec. 5.
Sapirstein, David.—Chicago, Dec. 7; Brooklyn (Philharmonic), Dec. 12; Boston, Dec. 15.
Sarto, Andrea.—Minneapolis, Dec. 6; Topeka, Kan., Dec. 8; Lindsborg, Dec. 9; Wichita, Kan., Dec. 13; Emporia, Dec. 10; Leavenworth, Dec. 11; Salina, Dec. 14.
Schutz, Christine.—Hoboken, Dec. 6; New York, Jan. 9; Fall River, Feb. 15.
Serato, Arrigo.—California tour, Dec. 4-17; St. Louis, Dec. 18-19; New York, Dec. 27.
Smith, Ethelynde.—Chicago, Dec. 6; Bath, Me., Dec. 30.
Simmons, William.—Staten Island, Dec. 6; Peekskill, N. Y., Jan. 1; Brooklyn, N. Y., Jan. 20.
Stanley, Helen.—Minneapolis, Dec. 4.
Sundelius, Marie. — Tufts College, Mass., Dec. 6; Princeton, Jan. 8; Boston, Jan. 11; Bridgeport, Conn., Jan. 13; New Haven (Yale), Jan. 18; Cambridge, Jan. 20, 21; Lowell, Mass., Jan. 26.
Stojowski, Sigismund.—Carnegie Hall, New York, Dec. 5.
Thompson, Edith.—Salem, Mass., Dec. 10.
Van Vliet, Cornelius.—Minneapolis, Dec. 18.
Webster, Carl.—Arlington, Mass., Dec. 4; Lynn, Mass., Dec. 7; Waterbury, Conn., Dec. 13; Attleboro, Mass., Jan. 13.
Wells, John Barnes.—New York, Dec. 7; Brooklyn, Dec. 27.
Wheeler, William.—Hasbrouck Heights, N. J., Dec. 7.
Williams, Grace Bonner.—Bridgeport, Dec. 8.
Zeisler, Fannie Bloomfield.—New York, Carnegie Hall, Dec. 12.

Orchestras, Quartets, Chorus, Etc.

American String Quartette.—Annville, Pa., Dec. 7; Allentown, Dec. 9; New York (Waldorf), Dec. 12.
Banks' Glee Club.—Carnegie Hall, New York, Dec. 14.
Boston Symphony Orchestra. — Carnegie Hall, New York, Dec. 5.
Flonzaley Quartet.—Æolian Hall, New York, Dec. 7.
Gamble Concert Party.—New Richland, Minn., Dec. 5; Watertown, S. D., Dec. 7; Spencer, Ia., Dec. 8; Sioux Rapids, Ia., Dec. 9; Gilmore City, Ia., Dec. 10; Traverse City, Mich., Dec. 15; New York, Dec. 27; Far Rockaway, N. Y., Dec. 29; Sharon, Pa., Jan. 4-8.
Kneisel Quartet.—Newark, N. J., Dec. 9; Brooklyn, Dec. 10; Pittsburgh, Dec. 11; New York, Dec. 13; Flushing, N. Y., Dec. 16; New York (Æolian Hall), Dec. 22.
Manhattan Ladies' Quartet. — Brooklyn, Jan. 3.
Mannes, Mr. and Mrs. David.—Ypsilanti, Mich., Dec. 4 (Sonata Recitals).
Minneapolis Symphony Orchestra.—Minneapolis, Dec. 4, 6, 7, 18.
Oratorio Society of New York.—Carnegie Hall, New York, Dec. 9 ("Dream of Gerontius"); Dec. 29-30 ("The Messiah").
Philharmonic Society of New York.—Carnegie Hall, New York, Dec. 5, 6, 10, 11, 17, 18.
San Francisco Symphony Orchestra.—San Francisco, Cal. (Cort Theater), Friday afternoons, Dec. 4, 11.
Schubert Quartet.—Huntington, L. I., Dec. 8; Jamaica, L. I., Dec. 10.
Symphony Society of New York.—Dec. 4, 6, 13, 20 (Æolian).
Tollefsen Trio.—Brooklyn, Dec. 6; Brooklyn (Academy), Dec. 11.
Zoellner Quartet.—Wellesley, Mass., Dec. 4; Andover, Mass., Dec. 5; Lawrenceville, N. J., Dec. 9; New York (Æolian), Dec. 13; Washington, D. C., Dec. 15.

NEW YORK CONCERT CALENDAR

DECEMBER

5—Harold Bauer, piano recital, afternoon, Æolian Hall.
5—Boston Symphony Orchestra, afternoon, Carnegie Hall.
5—Philharmonic Society, evening, Carnegie Hall.
6—N. Y. Symphony Society, afternoon, Æolian Hall.
6—Philharmonic Society, afternoon, Carnegie Hall.
6—Maximilian Pilzer, violin recital, evening, Æolian Hall.
7—Wassili Besekirsky, violin recital, Æolian Hall, afternoon.
7—Flonzaley Quartet, Æolian Hall, evening.
8—Leonard Borwick, piano recital, afternoon, Carnegie Hall.
8—Rubinstein Club (Lucy Gates, Ferrari-Fontana, soloists), evening, Waldorf-Astoria.
8—Mrs. Frank King Clark, song recital, afternoon, Æolian Hall.
8—Choir of St. Nicholas Russian Cathedral, evening, Carnegie Hall.
8—John Bland, tenor, song recital, Princess Theatre, afternoon.
9—George Hamlin, tenor, song recital, afternoon, Æolian Hall.
9—Oratorio Society ("Dream of Gerontius"), evening, Carnegie Hall.
9—Herbert Fryer, piano recital, evening, Æolian Hall.
11—Tollefsen Trio and Ashley Ropps, Brooklyn Academy of Music, evening.
13—Zoellner Quartet, Æolian Hall, evening.
10—Julia Culp, song recital, afternoon, Carnegie Hall.
10—Philharmonic Society, evening, Carnegie Hall.
11—Philharmonic Society, afternoon, Carnegie Hall.
11—Joseph H. Conlin, song recital, evening, Æolian Hall.
12—Fritz Kreisler, violin recital, afternoon, Carnegie Hall.
12—Fannie Bloomfield Zeisler, piano recital, afternoon, Æolian Hall.
12—Rudolph Ganz, piano recital, evening, Æolian Hall.
13—N. Y. Symphony Society, afternoon, Æolian Hall.
14—Marta Milinowski, piano recital, afternoon, Æolian Hall.
14—Banks Glee Club, evening, Carnegie Hall.
15—Musical Art Society, evening, Carnegie Hall.
15—Louis Siegel, violin recital, evening, Æolian Hall.
16—Mme. Fremstad, song recital, afternoon, Carnegie Hall.

TRIBUTE TO MME. CLAUSSEN

Salt Lake Swedes Sing National Anthem for Famous Countrywoman

SALT LAKE CITY, Nov. 16.—Mme. Julia Claussen, the Swedish contralto, was greeted by a brilliant audience on November 11. Mme. Claussen won distinct success with her artistic presentation of a well chosen program, including numbers in German, French, Swedish and English. The Grieg numbers, "Monte Pincio" and "Et Sya," were undoubtedly the artistic achievements of the evening. She gave a soulful delivery of the "Sacrament" by MacDermid, with organ accompaniment by John J. McClellan.

During an intermission Mme. Claussen was complimented by the singing of the Swedish national anthem by the Swedish choir of Salt Lake under the leadership of Dr. Teudt. The Tabernacle Choir also sang. Mme. Claussen was accompanied by Larry K. Whipp. The concert was under the local management of Fred C. Graham. Z. A. S.

BIGGEST COLUMBUS THRONG

McCormack Has Season's Record Crowd, in Lacy Series

COLUMBUS, O., Nov. 23.—The largest audience of the season was drawn to the concert given in Memorial Hall, on November 20, by John McCormack. This was the second concert in the Kate M. Lacy series. The enthusiasm showed that Mr. McCormack's voice, of lovely quality, and his program gave unmixed delight.

Donald McBeath, violinist, and Edwin Schneider, accompanist, were able assistants. ELLA MAY SMITH.

Prominent Boston Artists in Red Cross Concert

BOSTON, Nov. 25.—Under the auspices of the Women's clubs in Melrose a Red Cross concert was given in Memorial Hall, that town, on Tuesday evening to an audience that quite filled the immense auditorium. The program was presented by Helen Allen Hunt, mezzo-contralto; Aline van Barentzen, pianist, and the Boston Quintet, which consists of John Daniels, tenor; Walter Anderton, contra-tenor; Robert Nichols, tenor and pianist; Dr. Arthur Gould, baritone, and Augustus Beaty, basso. Mrs. Hunt sang three groups of French, German and English songs. Her voice, of a rich tonal beauty and extensive range, was employed with skill and intelligence. The Quintet gave exceptional pleasure in an arrangement of Bullard's "Sword of Ferrara" and a selection from Donizetti's "Lucia." Miss van Barentzen, a young pianist recently returned from foreign schooling, gave a powerful performance of numbers by Chopin, Liszt, Wagner and Schumann. Among the distinguished guests at the concert was Governor David I. Walsh.

ALMA GLUCK HEARD AT HER BEST IN CHICAGO

Soprano's Beauty of Voice and Personal Charm Win Admiration of a Critical Audience

CHICAGO, Nov. 30.—Beauty of voice, combined with charm of person, make of Mme. Alma Gluck, the soprano, one of the most welcome of concert singers. At her Sunday afternoon recital in Orchestra Hall yesterday she presented a program of twenty-one arias and songs, supplemented by half a dozen encores and several repetitions.

It is safe to assert that Mme. Gluck has one of the most even and most beautiful of lyric voices heard here in some time. As the years pass her vocal attributes have grown richer and finer and while her singing has little of passionate intensity, there are nevertheless emotional feeling and mood painting in her interpretations.

Beginning with classic airs by Rameau, Mozart and Handel, the last "Come Beloved" from "Atalanta," so artistically done that it had to be repeated, she came to the German group of Schubert, Brahms and Schumann, of which Schubert's "Du bist die Ruh" was the best sung. A little Russian folk song, arranged by Efrem Zimbalist, proved quaintly interesting. Rachmaninoff's "Frühlingsfluten," as an example of Slavic art, was of greater musical importance.

But it was in the French group, a number of unfamiliar songs by Charpentier, Massenet and Ravel, that Mme. Gluck made the greatest impression. These were all interpreted with refinement of style and extraordinary purity of tone.

Max Vogrich, Edward Horsman, Sydney Homer and Frank LaForge were the American composers represented in the English group, and of these three songs by the first named found the most favor. A critical and appreciative audience of large size gave frequent vent to its pleasure in the art of Mme. Gluck. Wilhelm Spoor was the accompanist.

M. R.

MUSICIANS WAR PRISONERS

George Fergusson and Frederic Lamond Interned at Rühleben

The New York *Herald's* Berlin correspondent reported on November 12 that George Fergusson, who has always been known as the "American singing teacher of Berlin," was among the 900 British subjects taken to the "concentration camp" at Rühleben, near Berlin. Mr. Fergusson is of Scottish birth. He says that he intends to employ his time during his enforced absence from teaching in writing a book on his experiences as teacher and concert artist.

Another musician interned at Rühleben is Frederic Lamond, pianist, who, though also a Scotchman by birth, has made his home in Germany for thirty years and is married to Irene Triesch, the famous German Ibsen actress.

Burke and Macmillen Arouse Intense Admiration in Wheeling

WHEELING, W. VA., Nov. 28.—Francis Macmillen and Edmund Burke were greeted by a large number of music lovers on November 24, when they gave a joint recital. It was the violinist's first appearance here. After Mr. Macmillen had played the first movement of Tschaikowsky's concerto the audience demonstrated vividly that his playing had afforded keen delight. The violinist was forced to grant two extras. Mr. Burke's fine singing evoked applause which vied in intensity with that accorded to Mr. MacMillen. The baritone sang groups in French, German and English.

KNEISELS IN GRAND RAPIDS

Famous Quartet Opens Society's Series —Middelschulte Recital

GRAND RAPIDS, MICH., Nov. 30.—The St. Cecelia Society's first artist recital was given by the Kneisel Quartet Monday afternoon. The Kneisels again displayed their superb artistry. Willem Willeke, 'cellist, played Romberg's Andante and Boccherini's Rondo with rare art, evoking all the resources of the 'cello.

The second recital of the St. Cecelia series was given by William Middelschulte, organist, of Chicago. Through the courtesy of the society this program was extended to the public.

Mr. Middelschulte was most satisfying with his delicacy, power and scope. A chorus of women's voices from the St. Cecelia, under the direction of Walter Hartley, sang most effectively Schubert's "The Lord Is My Light." E. H.

Belgians Beneficiaries of Norwalk Concert

NORWALK, CONN., Nov. 24.—Under the auspices of the Community Club a concert was given for the benefit of Belgian refugees last evening, for which Maud Kraft, pianist; Charlotte Guild, soprano, and Hildegarde Nash, violinist, volunteered their services. Mme. Kraft scored in pieces by Borodine, Glinka-Balakirew, Grünfeld, Chopin and the Schulz-Evler "Blue Danube" Paraphrase, displaying fine technical equipment and musical understanding. Miss Guild revealed her well-trained voice in songs by Panizza, Rummel, Leoncavallo and two Puccini arias, winning unanimous praise for her artistic singing. Compositions by Svendsen and Gluck, Martini-Kreisler and Tschaikowsky were well played by Miss Nash, accompanied by Willa E. Miller. Richard Le Gallienne read two of his poems.

MME. SZUMOWSKA'S RECITAL

Polish War Sufferers Benefit by Pianist's Boston Performance

BOSTON, Nov. 24.—Mme. Antoinette Szumowska, the pianist, gave her lecture-recital in Jordan Hall last evening on "Modern Music." Her program comprised the following:

Aria, César Franck; "Romance sans Paroles," Saint-Saëns; Prelude, Debussy; "Idylle," Arthur Whiting; "Les Grenouilles," G. W. Chadwick; "Chant d'Amour," Stojowski; "Theme Varié," Paderewski; Humoresque, Tschaikowsky; Valse Caprice, Rubinstein.

By her scholarly and interesting talk that precedes each number at the piano Mme. Szumowska gives to her recitals a unique and fascinating interest. Her work at the piano last evening was another demonstration of the artistry and rare charm that have long since characterized the playing of this artist. The full proceeds from the concert will be devoted to the fund for the relief of war sufferers in Poland. There was an audience of good size. W. H. L.

Calvé to Arrive January 20 for Tour

A cable has been received by L. M. Ruben, Mme. Calvé's exclusive manager for the United States and Canada, dated November 20, from Sangary, France, where Mme. Calvé is at present engaged in Red Cross work. In this cable she announces her arrival in New York January 20 for an extended tour of the United States and Canada.

Heralding Artists with Foreign Praise An Insult to Our Public

That Is the Indictment of Pre-Début Publicity Made by Roderick White, Young American Violinist—Europe the Place for Apprenticeship and America the Touchstone of Enduring Ability

RODERICK WHITE'S artistic career confutes the "make haste slowly" adage. For the young American violinist has devoted what represents a total of but three years to the study of his chosen instrument. He explains his remarkably swift progress simply enough: "I concentrate," was his summing up of the matter to a MUSICAL AMERICA representative.

They who profess the belief that artists continue to affect traditional earmarks would be puzzled to account for Mr. White's appearance. He is neither long-haired nor untidy. In fact he is typically American in aspect; clean-cut and alert. His face, which is a trifle attenuated, reveals much that is spiritual; in manner the violinst is unassuming and almost reticent.

Violin-Lore at Fountainheads

Roderick White has drunk violin-lore at the fountainheads, having had his orthodox training from the hands of César Thomson and Leopold von Auer. "For a while it was a struggle betwixt business and art," he confided to the writer. "When I was about fifteen years old I had a little training from a local violin teacher in Grand Rapids, Mich., my home city. This impetus, which was insignificant on the technical side, was valuable nevertheless, for it fired me with ambition. While my general education was being acquired at 'prep' school I could do little serious work.

Music or College Training?

"However, before graduating I resolved to alleviate the pangs which my artistic inclinations were causing me. With this end in view I went abroad and started to acquire a thorough grounding with Thomson. I returned to America to graduate from school and prepare for entrance to Princeton University.

"It was then that the struggle began! I wanted all that college training could give to me and I felt that it was well night indispensable to a completely rounded out education and life. On the other hand I wished ardently to continue the steps which I had taken in an artistic direction. And in the end the latter conquered and I journeyed again to the Old World and plunged into hard work, this time under von Auer."

Mr. White possesses individual ideas on the subject of a young artist who comes to make his début in New York.

Can Stand on Our Own Legs

"I consider it little less than an insult to the American public and critics to print a great deal of foreign critical comment before appearing here. The American people have reached a stage where they can stand on their own legs. They need no foreign crutches. It seems to me that an artist may either insure or destroy his career by what he does at his first American recital.

"Is it less than the people and critics of this country have a right to expect, that an artist should play the game squarely and not attempt to bias their opinions by telling them what Mr. So-and-So of such-and-such a paper said about his Berlin recital? I think, also, that it matters little how superlative or enthusiastic these foreign comments may be; if an artist fails to measure up to the standard which the American



Roderick White, American Violinist

people and critics demand, and which has evolved through the knowledge and discrimination of our music-lovers, the artist is foredoomed to failure. Europe serves as an apprenticing field for artistic aspirants; America is the touchstone which decides whether ability is solid and enduring or merely hypothetical."

Over-Ambitious Programs

"In the matter of programs I have thought that young players who come to America, make a mistake in attempting to compete with the greatest artists on the latters' own ground. I mean that they introduce themselves with the greatest masterworks, such as the Beethoven and Brahms concertos. This naturally induces an inevitable comparison with interpretations such as Americans have been accustomed to hear from great artists like Kreisler and Ysaye; men who have labored for years to formulate and express an individual and potent conception of these works.

Suiting Program to One's Maturity

"I think that the younger men would stand more chance of success were they to attempt things which lie more naturally within their powers. Why should not youthful players present works which are inherently appropriate for interpretation by the young, rather than big compositions which demand mature thought and mellow artistry?

"Another thing which has occurred to me is that it would be more logical, besides being safer, for an artist to make his New York début in a less ostentatious manner than is now in vogue. Then if he falls, that is, fails, the drop is neither quite so far nor so hard." B. R.

"Euryanthe" at Metropolitan Week After Next

General Manager Gatti-Casazza has announced that the promised revival of Weber's opera, "Euryanthe," will take place the week after next at the Metropolitan Opera House. "'Euryanthe,' which has not been heard in New York for a generation," said Mr. Gatti-Casazza, "will be directed by Mr. Toscanini and sung by Mmes. Hempel and Ober and Messrs. Sembach, Weil and Middleton. The six scenes into which the three acts are divided have been painted by Professor Kautsky of Berlin and the costumes are made by Mme. Musaeus from designs by Professor Heil, also of that city. The management has done everything possible to make the revival of this masterpiece, which for so long has been unjustly neglected, not only theatrically but also artistically and historically worthy of the best traditions of the Metropolitan Opera House."

Pianist and Violinist of Klemen Trio to Wed

Announcement was made this week of the engagement of Bertha Klemen and Isidore Moskowitz, pianist and violinist, respectively, of the Klemen Trio, one of New York's chamber organizations. The two artists will be married on December 20. There was a musical program at the reception given by the two young musicians on November 22, Mr. Moskowitz playing the César Franck Sonata with his fiancée, and the Trio (including Victor Lubalin, 'cello) offering the Heinrich Hoffmann Trio.

Armand Crabbé in Milan

CHICAGO, Nov. 23.—Armande Crabbé, the Belgian baritone, who was for four seasons one of the prominent members of the Chicago Opera Company, has informed Chicago friends through letters that his engagement to sing the leading baritone rôles at La Scala in Milan, where he now is, has been deferred from November 15 to December 15. Mr. Crabbé is doubtful, however, whether the season will begin at all, because of the possibility that Italy may become involved in the war. M. R.

To Make Phonographic and Moving Picture Records of Choir

TORONTO, CAN., Nov. 30.—Permanent records of the singing of the Mendelssohn Choir of Toronto and the work of its noted conductor, Dr. Vogt, are soon to be made by talking machine records and moving picture films. The proposal comes in part from the University of Toronto, which desires to have for this and future generations a picture of the conductor at work as well as records of the choir. R. B.

Easton Symphony Orchestra Plans

EASTON, PA., Nov. 30.—The Easton Symphony Orchestra will open its second season at the Orpheum Theater on December 10. Earle LaRoss, who has founded the orchestra, will again conduct. The orchestra will give three subscription concerts during the season and has engaged these soloists: Lucy Marsh, soprano; Reinald Werrenrath, baritone, and Anita Rio, soprano. A tour around the vicinity will perhaps be undertaken in the Spring. Royal M. Lerch, of Easton, is the manager.

START PROJECT FOR BUFFALO ORCHESTRA

Committee Formed to Perfect Plans—John Lund Returns as Orpheus Conductor

BUFFALO, Nov. 29.—A practical and substantial start has finally been made toward the establishment of a symphony orchestra in Buffalo. At a meeting held at the home of Mrs. George B. Barrell, the energetic president of the Chromatic Club, a committee was formed to organize and promote plans for an orchestra, to be known as the Buffalo Symphony Orchestra. A substantial sum has already been guaranteed by several ardent music lovers, which has brought the promulgation of this long-desired organization to the eve of realization.

August Rodemann, who recently came here from Cincinnati, and who is a musician of broad culture and much experience, has been chosen as conductor of the orchestra.

John Lund, who was conductor of the Orpheus Singing Society for several years, and who left Buffalo ten years ago to take the position of musical director for Fritzi Scheff, has been prevailed upon to return here and again direct the Orpheus Society. In addition he will conduct the Municipal Orchestra.

F. H. H.

New Orleans Opera Season to Open This Month

The New Orleans opera season will open on December 15, according to a telegram from that city to the New York *Telegraph*. Gilbert Pemberton announces that Impresario Sigaldi's company of singers will give twenty-seven subscription and a number of other performances of lyric operas. It had been thought for a time, on account of the war and the consequent disruption of the French Opera Company, that New Orleans might be deprived of its opera this Winter.

Robert H. Prutting Wins Prize for Male Chorus

Robert H. Prutting, conductor of the Hartford (Conn.) Philharmonic Orchestra, is the winner of the annual Sinfonia prize competition of the New England Conservatory of Music, according to announcement made in Boston on November 26. The prize is $100 and a certificate of honor and is awarded for the best male chorus set to the words of a specified poem.

Ysaye Reported Ill in London

Eugen Ysaye, the famous Belgian violinist, was reported very ill in London, on November 28, in cable despatches to this country. His health was affected by hardships endured in escaping from Ostend in a fishing smack to Folkstone by way of Dunkirk. Ysaye had to leave most of his belongings behind him, but managed to save his priceless violins.

Spiering in Burmester's Place

ST. LOUIS, Nov. 30.—Owing to the non-arrival of Willy Burmester, violinist, his appearances with the St. Louis Symphony Orchestra have been allotted to Theodore Spiering, the eminent violinist and conductor, who will play at the concerts on December 11-12.

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